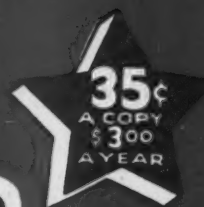


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March
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Vol. 31, No. 7

**The School
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March, 1960

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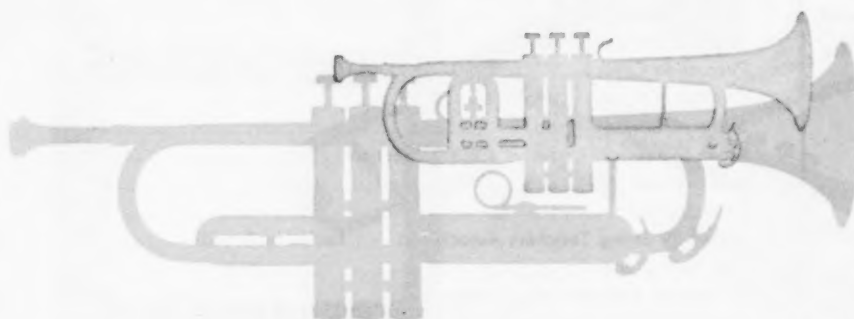
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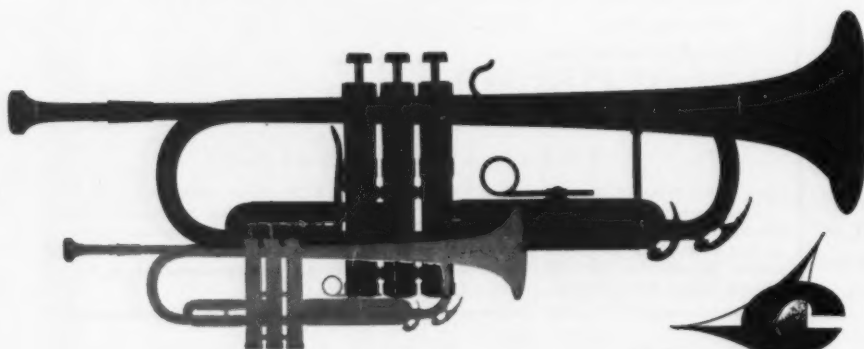
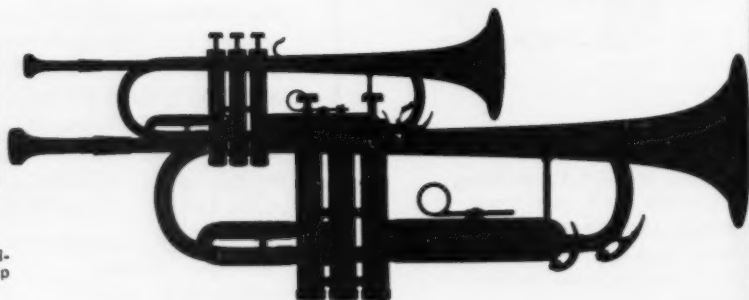


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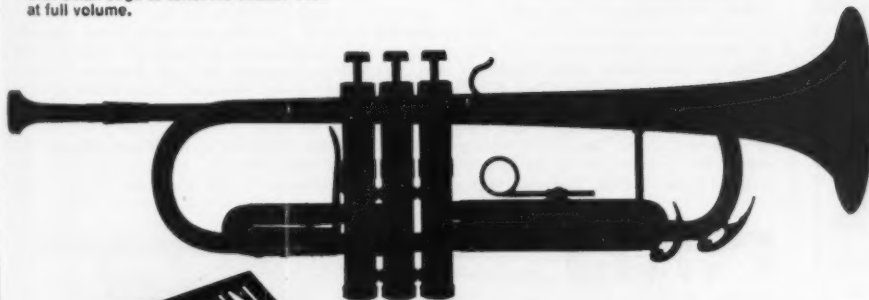
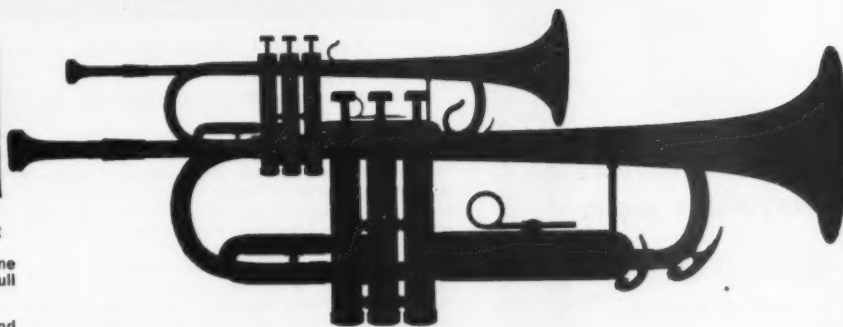


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Mr. Foss received his advanced educational training at Sioux Falls College, B. A.; University of South Dakota, M.M.; and graduate study at the Eastman School of Music, University of Rochester, New York. He started his teaching and directing career at Bridgewater, then to Vermillion, then on to Sioux Falls College where he was Professor of Music Education. His career was interrupted as he served as a Naval Officer in World War II. He has been in his current position for the past twelve years.

He has received many honors and participates in many activities. He is an Active Member of the American Bandmasters Association, is currently Secretary of the American School Band Directors Association, State Organizer and Membership Chairman for the American School Band Directors Association, Past President and Executive Board Member of the South Dakota Bandmasters Association, Director of the Oriental Road Band, President and Assistant Director of the Shrine Band, President and Assistant Director of the Sioux Falls Municipal Band, Board of Directors of the Sioux Falls Musicians Association, First recipient of the Kappa Kappa Psi award for achievement in the promotion of bands in South Dakota, Member of Phi Delta Kappa, Sertoma Club, American Legion, Oboist and clarinetist in the Municipal, Shrine, and

(Turn to page 14)



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Let Me Answer Your Flute Questions

By Mary Louise Poor

Flute Instructor, 427 North Second St., DeKalb, Illinois

Reviews

Pre-Views of the Orchestra and Band for Flute and Piccolo by Charles L. Reifsnyder and Vernon R. Miller, DeKay Publishers, Newark, N. J.

I receive many of the beginning flute methods that come out these days and I find that it is one thing to look through a book and decide whether I like it or not, and another thing to try it on a young student to see what kind of results it will get. This past fall and winter I have had a chance to put to practical use three of them. My daughter, Kerry Leigh, age 8 and in the third grade, has insisted that she wants to play the flute, and even though I'm not sure I like the competition, it is fun to play duets with her.

The first book we used was the *Pre-Views*. This was reviewed here when it first came out. We have had excellent success with this one. One of the things that appealed to the student was the brevity of the explanations and the short drills on each page. Four measures do not look too formidable to a young student, and success can be achieved for them in these four measures instead of the usual eight.

There are tunes aplenty, introduction of scales, B natural presented first then B flat, F sharp, and plenty of practice going from C to D where the fingering problems occur. The octaves are presented later (but with no explanation for the teacher) and are presented frequently thereafter, as they should be. There is also a good ex-

Publishers should send all material for review direct to Mrs. Poor.

planation of the dotted quarter note, too.

Recommended highly, especially for third and fourth graders.

The Very First Flute Method, by David Gornston, published by Edward Schuberth and Co., New York, \$.60.

This was the second method that we worked with. Now this is a nice book and doesn't dwell too long on whole notes (thank heavens). The second page introduces octaves (no explanation for the teacher), but I question the presentation of two registers so early. Having tried this with other students, I have generally found that it is wiser to wait a short time before introducing octaves in order to allow the student to establish a firm clear tone and to get past that "experimenting" stage.

Also I found it difficult to explain to a youngster such terms as enharmonic and tetrachord when he (she in this case) is trying to hold the flute, blow the tones, and read the notes. There are good rhythmic presentations here and lots of tunes. Recommended for sixth graders and older.

Adventures in Flute Playing by Paul Van Bodegraven, Staff Music Publishing Co., Great Neck, New York \$1.00.

Here is another book that has been reviewed here before. It is the third one that my daughter and I worked in. It has an abundance of tunes and a few interesting illustrations.

As in the Gornston book, I felt that the octaves were presented a little too early. This was done suddenly without having introduced anything higher than a third space C. The explanation is good (it is the only one of the three that offers any) because it talks about changing the direction of the air and moving the corners of the mouth. If you have been reading this column very long, you will remember that I have been preaching this all along. When this book was

(Continued on Next Page)



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by

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FLUTE QUESTIONS

(Continued from page 13)

first reviewed here last year, it was mentioned that one thing that I did not agree with was the sentence that some teachers suggest moving the jaw forward to obtain the upper octave. I firmly believe that this should be a mouth movement NOT jaw.

The rhythmic presentations are not as simple and clear as in the *Pre-Views* but on the whole it is a good book. Recommended for fourth grades on up.

The best advice that can be given concerning all three of the above beginning flute books is that to help you decide you must lay them side by side and take a good look for yourself. My daughter has gone on to a more difficult book now but still likes to go back and play all the tunes. It was fun to have my own little "experimenter."

Autumn Idyll, Flute quartet, by Paul Koepke, published by Rubank, Inc., Chicago. \$1.25 with score.

This is another good addition to Rubank's fine library of flute ensembles. This is about a grade three

with a fourth flute part that doesn't go lower than first line E. It is good for contest even though its a little late to start for this year.

The Penny Whistle Song, Flute Trio with piano by Leroy Anderson, published by Mills Music, Inc., 1619 Broadway, New York 19, \$1.50.

Now here is a charming program number as are all of Leroy Anderson's tunes. But this would have to be rated as a grade four or five if it is to be played up to tempo. No thick-tongued flute players will get through this. There is a lot of staccato work and some double tonguing that could be omitted. But the very quick grace notes will take some facile fingers. Certainly if it is studied out in a moderate four to a measure then later taken cut time, it could be played fairly well by the better than average high school group. And they would surely have fun practicing it.

Sixteen Flute Duets, "Dialogues," opus 132 by G. Briccialdi, published by Belwin, Inc., Rockville Centre, Long Island, New York.

Here are some interesting duets going from about grade three to five. There are a variety of rhythms, but the key signatures remain fairly easy. no more than three flats or sharps. Briccialdi lived from 1818 to 1881, and

his duets reflect this nice romantic Italian style of music. Very pleasant. The End

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They are Making

(Continued from page 6)

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Though Mr. Foss is extremely busy with his national, state and community activities, he still takes time to enjoy his favorite hobbies of: photography, water skiing, reading, hunting, and fishing. He is justly proud of his wonderful family consisting of his wife Rachael; son Richard who is a third classman at West Point; son Robert who plays flute in his Dad's High School band; and son James who is in the fifth grade and plays clarinet.

The SCHOOL MUSICIAN magazine takes great pride in presenting Ardeen Foss, a man who has shown great devotion to his country, his state, and his community through active integrity to his convictions, thereby assisting in the great work of "Making America Musical."

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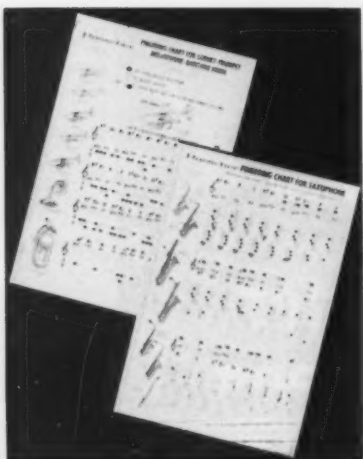
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New Fingering Charts Now Offered By Buescher



Revised reprints of the popular Buescher Fingering Charts are now available, according to W. W. "Doc" Wagner, sales manager of Buescher Band Instrument Co., Elkhart, Indiana.

Two charts are offered — one for the complete Saxophone family; the other for Cornet, Trumpet, Mellophone and Baritone Horn. Both regular and alternate fingerings for every note in the chromatic scale of each instrument is clearly shown in the charts.

This graphic pictorial method makes it a simple matter for the beginning musician to learn all the fingerings for his instrument easily and quickly. Measuring 22" x 34", printed in two colors on heavy white paper, Buescher fingering charts are tinned top and bottom and have double loops at the top to hang the charts on the band room wall.

School band and orchestra directors may obtain both Fingering Charts from their local Buescher dealer — or by writing to the Buescher Educational Division.

Wexler Stocks Full Line Of Cole's Lyres

The complete line of Cole lyres for brass and woodwind instruments is being stocked by David Wexler & Co., Chicago wholesalers. Included are lyres for cornet and trumpet, baritone French Horn and bass, B \flat and E \flat wood clarinet, metal clarinet, saxophone, trombone (1 and 2 piece). Clarinet lyre rings are also available. Lyres range from \$10.80 to \$33 doz. list. Clarinet lyre rings are \$7.80 list. Main offices of David Wexler & Co. are at 823 So. Wabash, Chicago 5, Ill.

Scherl & Roth Acquires Roth-Waller Endpin Rests Manufacturing Rights

Heinrich Roth, president of Scherl & Roth, announces that its firm recently acquired the manufacturing rights of Roth-Waller endpin rests for



cello and double bass. This well known and most practical item is now available for immediate delivery. It will also be supplied, in the future, as a component part of all Roth cello outfits.

The new list price of Waller Endpin Rests is \$3.50. For further information write Scherl & Roth, Incorporated, 1729 Superior Avenue, Cleveland 14, Ohio.

Rogers Publishes New 84-Page Drum Catalog



Just published, the new Rogers Drum Catalog offers one of the world's largest and most comprehensive listing of drums and accessories. "Fabulous and spectacular" are the words dealers and drummers have used in commenting on the new publication which is labelled a "percussion encyclopedia" by Rogers officials. The book is 84 pages, with a sparkling laminated cover.

One of the many features of the catalog is a large publications section. The book has an excellent listing of Methods, Collections and Studies for all percussion instruments. Other sections of the catalog show drummers traps, Latin American Instruments, Marimbas, Vibraphones, Chimes, Tympani, and Glockenspiel.

"Band directors, dealers and customers wanted a 'one-stop' shopping guide for drum needs," said Rogers President Henry S. Grossman. "That's why we expanded our new catalog to include everything in the drumming line. It's a complete reference book for drummers and everybody in the music industry."

Free copies of the Rogers Drum Catalog are available from Rogers Drums, 744 Bolivar, Cleveland 15, Ohio.

Catalog

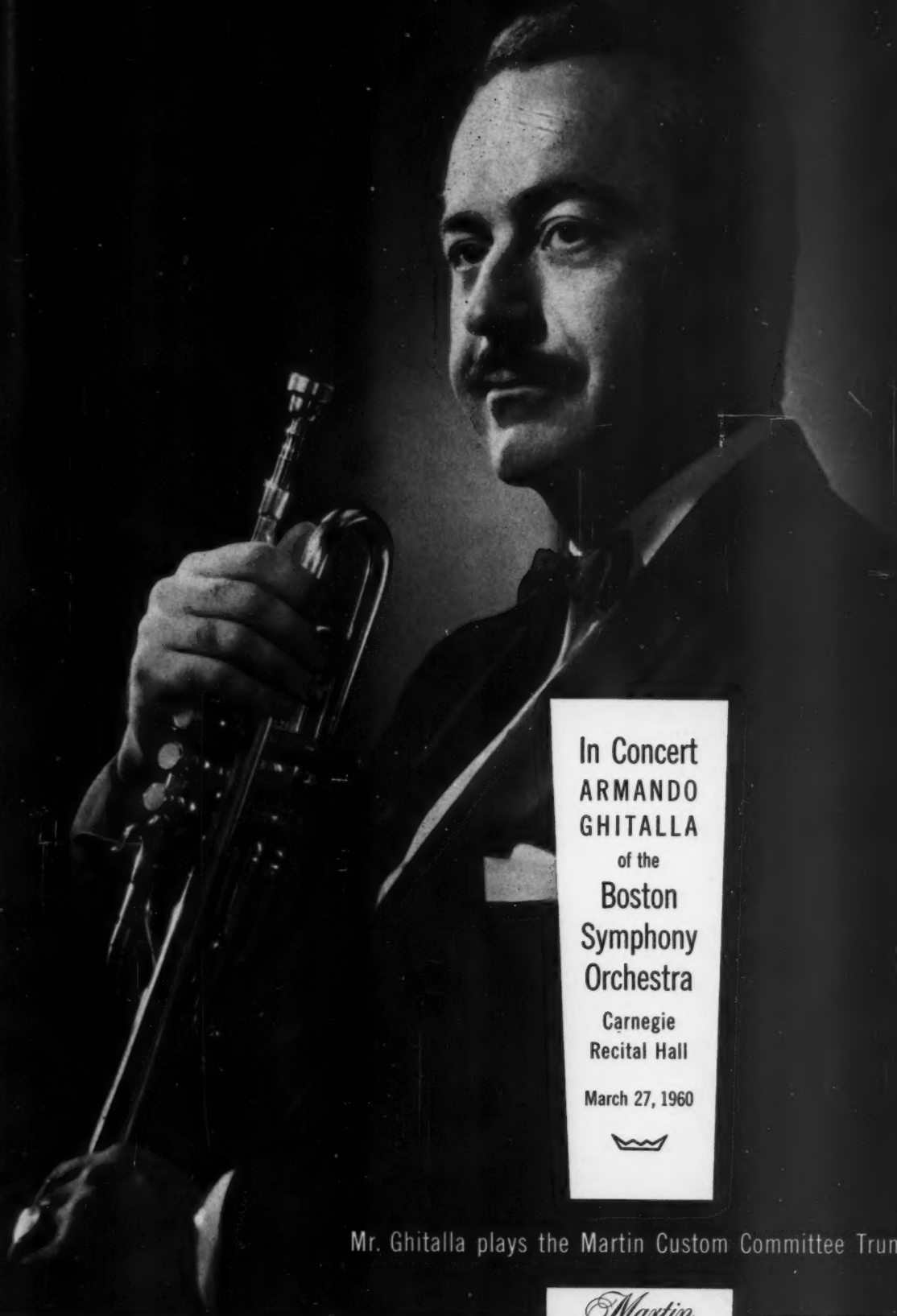
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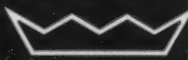
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By FRED and
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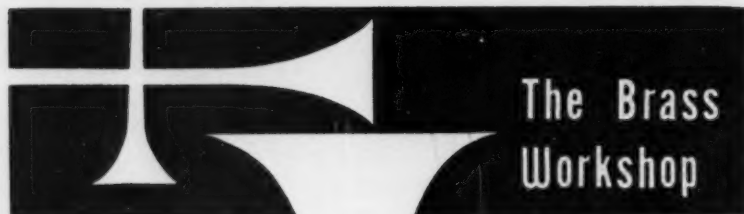
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By George Reynolds, A.B.A., C.B.D.N.A.

Director of Bands, Carnegie Institute of Technology, Pittsburgh 13, Pa.

Tips on Refining Your Brass

Listening to a recital of young brass players recently, I jotted down some typical problems which I felt would be worthwhile to bring to the attention of the readers of the column. Many of the young players which I enjoyed listening to, had one or more of the problems discussed below.

Problem No. 1. The finding of the "core" or center of the tone. This is basically a problem of careless playing. If the player can hear and recognize a tone which is centered and vibrant and which speaks freely and easily, then the need is one of flexibility and disciplining the embouchure so that every tone has this character and ease of response. Of such patience and pride in accuracy are 1st chair artists made. The playing of slurred passages on the same finger pattern with the focus of attention on this aspect of playing is the way to improve this necessary attribute of accuracy and attractive performance. It is mandatory that the player learns to give the lip a chance to respond and set sensitively for each tone and learn the distance between all the tones, *core to core*. The use of heavy pressure on the lip is to be deplored and makes the possibility of this control impossible. The heavy playing in dance work very definitely inhibits this necessary habit of playing unless the player disciplines himself and does this type of warm up and playing to constantly renew and improve this vital aptitude.

Problem No. 2. Learn to tongue without bumping the start of the tone. Many young players substitute the use of a heavy tongue and breath explosion for an accurate embouchure setting and a short, pointed tongue which is just enough to start a tone. Try playing a series of quarter notes and make them exactly alike in tone quality, pitch, duration and precise rhythm. If you can accurately accomplish this at several tempi, then you have no problem here. A few minutes of careful tonguing each day renew and improve this essential attribute of clean articulation. Along with this problem

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is the confusion between accents and sforzandi. Many players play these two effects exactly alike. Elements such as the period of composition and good taste of the player will help in reasoning out the appropriate effect. I like to consider a sforzando as a sudden attack of the beginning of a tone and of an accent as the playing of the duration of the tone so marked as one dynamic level louder than its neighbors. Many times it is most effective to use normal tonguing and make a "breath

(Turn to page 66)



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The Percussion Clinic

By James Sewrey, A.S.B.D.A.

Percussion Instructor, 5891 Broadmoor Drive, Littleton, Colorado

Reviews

Twenty Flam Etudes — Rex T. Hall — pub. by the Instrumental Music Center 16224 West Seven Mile Rd. Detroit 35, Michigan.

The twenty-four paged book, contains excellent supplementary material, to further develop control of the flam. The flam, an all important rudiment of drumming, is usually overlooked in its development, and its performance. The flam etudes, as conceived, provide many interesting and challenging rhythmic patterns for the drummer. Suggested stickings, are included.

Sonata for Three Unaccompanied Kettledrums — Daniel Jones — pub. by Hinrichsen/C. F. Peters Corp. — price: \$2.50.

Highly academic, this work offers a challenge to the advanced, musical percussionist. Written in four movements, the Sonata is structured as follows: The First Movement, Sonata Allegro: Exposition I & II, Development, Recapitulation I & II, and Coda. Second Movement: Theme & Five Variations. Third Movement: Ternary. Fourth Movement: Sonata Allegro. The Sonata represents an attempt to achieve structural unity by the rhythm-metre relationship alone. Grade: V-VI.

Suite for Violin, Piano, and Percussion — Alan Hovhaness — pub. by the C. F. Peters Corp. — price: \$4.00.

The Suite is an advanced composition, written on the level of the conservatory student/professional. Written in six movements, this excellent work offers an aesthetic experience in tonal colours. The Suite is scored for the following percussion: celesta, tam-tam (gong), and xylophone. Duration: 14 minutes.

Upon Enchanted Ground — Alan Hovhaness — pub. by the C. F. Peters Corp. — price: \$3.00.

Scored for flute, cello, giant tam-tam, and harp, this composition, too, offers an aesthetic experience in tonal colours. Also, like the Suite, it is an advanced composition, written on the level of the conservatory student/professional. Duration: 4 minutes.

The following snare drum study material (Turn to page 68)

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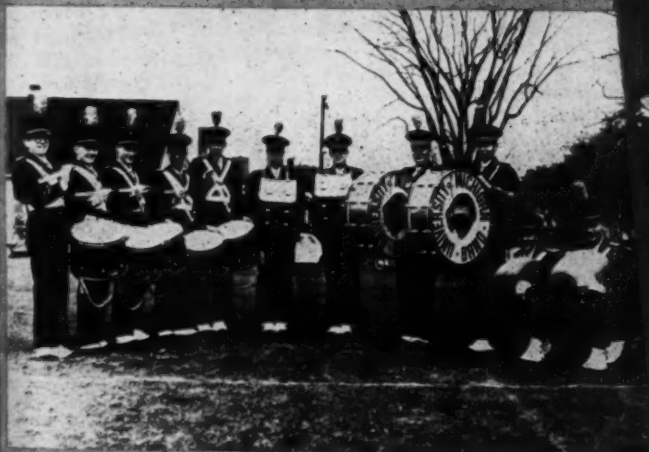
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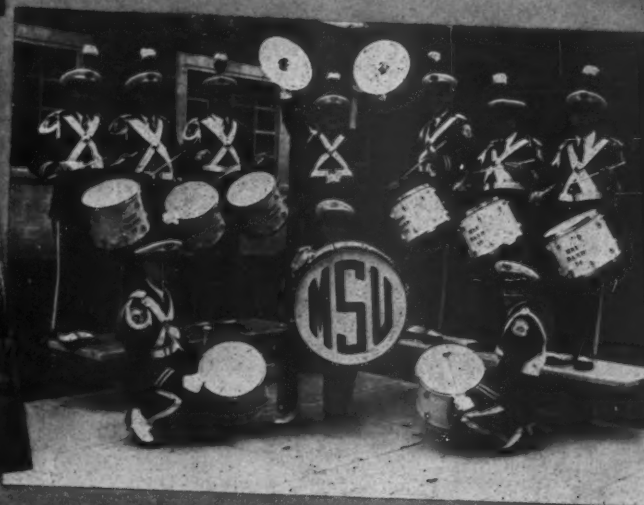
University of Michigan, Wm. D. Revelli, Director



Cornell University, William A. Campbell, Director



Ithaca College Percussion Ensemble, Warren Benson, Conductor



Michigan State University, Leonard Falcone, Director

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The Clarinet
Corner...

By David Kaplan

P. O. Box 932, Bloomington, Indiana

Tuning The Clarinet Section

The following suggestions were delivered at a clinic in January, 1959, at West Texas State College. As we approach the band contest, these points become all the more appropriate.

1) Tuning the section must be regarded as a daily procedure and not something reserved just for the contest.

2) Getting the concert B \flat in tune is but one step.

3) Much work should be spent with the "open-g" and the throat tones.

4) Work to get some high notes in tune; the B and C would be good.

5) Scales in unison or octaves are recommended; chorales and slow sustained exercises are helpful.

6) Teach your advanced players the covered finger technique when playing the throat tones in slow, sustained passages. Adding a few fingers in the left (and/or the right) hand when playing the "a" or "B \flat " will help both the intonation and the quality. The exact combination of fingers depends upon the player and his instrument.

7) Teach the side B \flat fingering for better tone and intonation; this fingering may be used in slow passages or in the a-B \flat trill and in passages not involving notes above it.

8) Stress the use of the little finger in the right hand down for all high notes above C \sharp ; the little finger should be on the E \flat key.

9) Teach the better high note fingerings.

10) Use proper reeds; reeds that are too soft often cause flatness while reeds too stiff may cause biting and sharpness.

11) Insist on deep, full breathing where the student really blows through his clarinet.

12) Use standard barrel lengths and not the very short extremely long types, unless there is a special need, and stated so by a competent clarinet teacher.

13) Always check embouchures; the flabby one causes poor tone and intonation.

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14) Try to make your students play on good high quality mouthpieces.

15) Continually stress "listening" and make your students aware of tone and intonation.

The Contribution of Wallace R. Tenney

Part III The Articles

In last month's column we began our appraisal of Mr. Tenney's articles by listing those that appeared in 1948 through 1952. We continue now with the more recent articles.

Book Review: Modern Daily Studies of Opperman, *Woodwinds*, March 1953.

A Newly Discovered Work of Weber, *Woodwinds*, June, 1953.

Analysis of Weber's *Fantasie & Rondo, School Musician*, Sept., 1953.

The Double-Boehm System Clarinet, *Woodwinds*, October, 1953.

Why Blame the Reed?, *Crescendo*, April-June, 1954.

Mozart Clarinet Concerto, *Woodwinds*, *Woodwinds*, April, 1955.

Having listed a good many of Mr. Tenney's articles, let us choose a few for discussion. Since all are quite important, it becomes difficult to single out any two or three. However, several come to mind as being especially significant.

(Turn to page 70)

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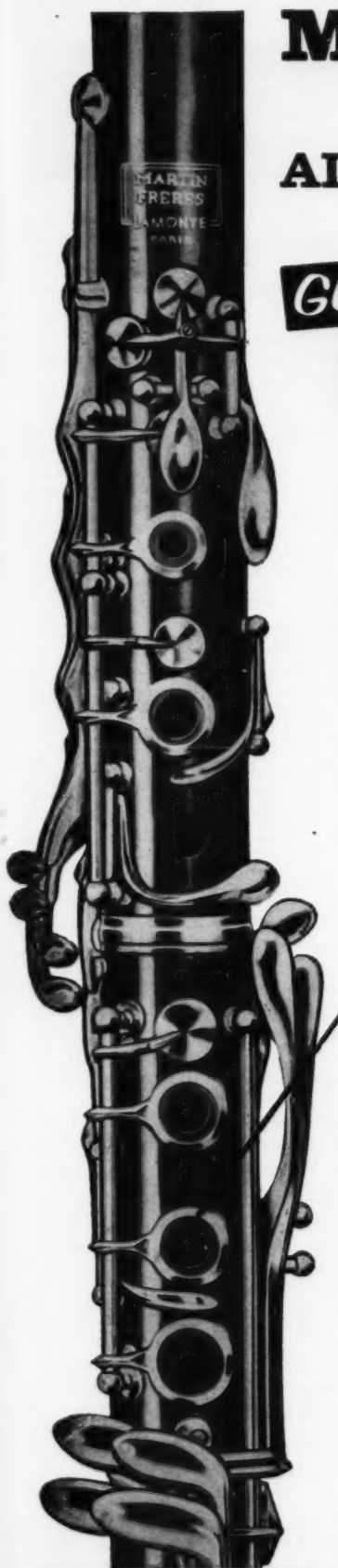
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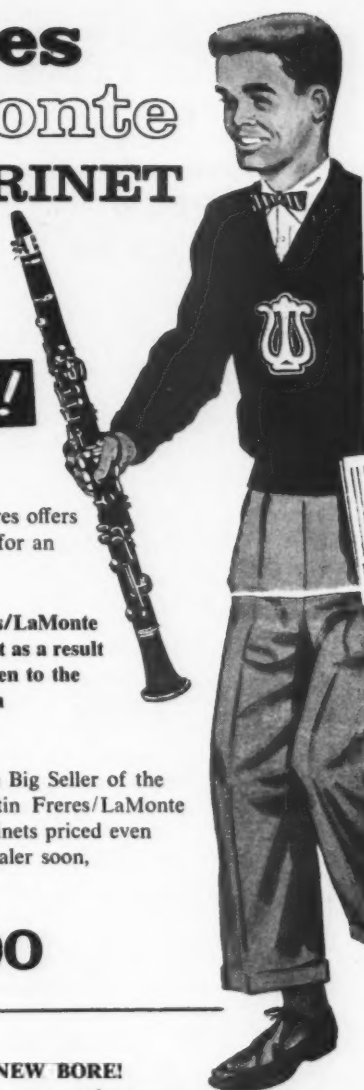
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*The String
Clearing House*

By Dr. Angelo La Mariana, ASTA

Fine Arts Department, State University College of Education, Plattsburgh, N. Y.

Baroque Music

Music of the Baroque Period (1600-1750) has been gaining in popularity with instrumentalists because it is interesting music for each player and secondly because it sounds big. The music fits the hand, it was written by string players for string players. The music has interest to the audience because of the admixture of counterpunctal and harmonic writing.

The use of the continuo, played by a keyboard instrument, to support the instrumental parts reached its highest peak. The use of the piano as the continuo sometimes leaves much to be desired. However, a good pianist can add much to the groups' efforts. It is suggested that each director carry on an experiment with his group. Listen to recordings using the continuo and then decide whether to use the piano or not.

String Orchestra

Handel, G. F. (1685-1759), arr. Heinz Freudenthal, Suite from Julius Caesar; Pub. Reuter and Reuter; available E. B. Marks; Price Set A. \$5; B \$17.50; \$10. Score (Piano) \$1.50; Parts 60¢.

Excellent music, melodies, with interest in all parts make this a fine addition to the school and amateur string repertory. The arranger states that this is the first printed edition of music from the opera. For intermediate players.

The movements are Overture, Coro I, Sinfonia I, Coro II, Sinfonia II and March. Print is large and clear. Full score contains piano part.

Violin I, 3rd position except Sinfonia II 5th position, 2nd Violin, 3rd Violin (Viola T. C.) and Viola are playable in the 1st position. Cello, 3rd position; Bass 5th position. Keys A, D, G, F, D. Time 16 min. Grade II-III.

Purcell, Henry. Editor, Robert Noble; Two Overtures from the Anthems, Pub. Oxford University Press, Price, Score \$1.25, continuo 40¢, strings 30¢ each.

Good, solid music for string orchestra with continuo. The form for each

Publishers should send all material for review direct to Dr. La Mariana.

Overture is slow, fast. The contrapunctal nature of the music provides for interesting parts. The first Overture, "Behold I bring you glad tidings," an Anthem for Christmas Day is in C Major. The second, "My song shall be always of the loving kindness of the Lord," is in G major. The print is large and clear. Letters and numbers in each part.

All parts playable in the first position except: two notes in the first violin; bass, 2nd position. 3rd Violin (Viola T. C.) available. Time, 4 min. Grade III.

Purcell, A., (1658-1695) arr. Leslie Bridgewater; Ayres for the Theatre Suite; Pub. Mills; Price Set \$2.25; Score \$1.25 (includes Piano), Strings 25¢.

A charming seven movement suite for intermediate string players. The movements; *March, Slow Ayre, Dance (Gavotte), Jigg, Country Dance (Minuet)* and *Trumpet Ayre*, are each of less than two minutes duration. Individual parts are interesting. The arranger cautions against use of the piano with a full string section. (This is not according to tradition). Parts are large and clear.

All strings first position except Bass 3rd position. Keys C, c min, G g min. and D. Grade II-III.

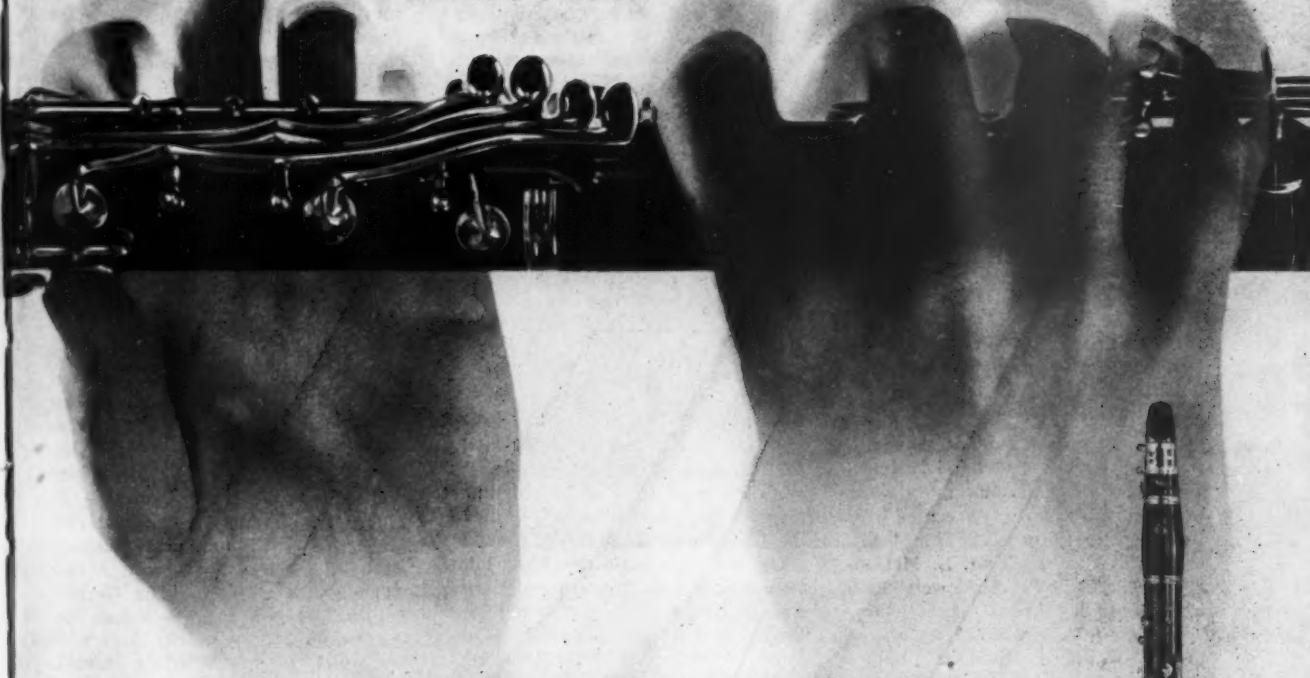
Boyce, William (1710-1779) arr. Fred Adlington; Suite in A; Pub. Mills; Price Set \$2.25; Score \$1.26: (includes Piano), parts 25¢.

A four movement work by the English composer for the court of George III of England. The movements *Largo*, (Turn to page 71)

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The Band Stand ...



By Dr. Arthur L. Williams, A.B.A., C.B.D.N.A.
A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

December Division Meetings Huge Success

The entire membership of the College Band Directors National Association can share with true pride the tremendous success of the two division meetings held previous to the time of the deadline for this March issue of *Band Stand* page (January 20, 1960). The first division meeting was that of the Southern Division, December 3-5, 1959, at the Shoreham Hotel, Washington, D.C. The mere fact that active membership in this division jumped over 61% according to the Secretary-Treasurer's January 1, 1960 report tells a part of the success.

Under the expert guidance of Chairman Robert E. Lovett, Band Director, Clemson College, Clemson, S.C., the program was beautifully executed with the cooperation of such able bandmasters as Commander J. D. McDonald, Head, Music Branch, Special Services Division, United States Navy, Washington, D.C., who served as host to the Southern Division; Colonel George S. Howard, Conductor, United

States Air Force Band, Bolling Air Force Base, Washington, D.C., who presented a special concert; Manley L. Whitcomb, Director of Bands, Florida State University, Tallahassee, Florida, Chairman of the Division's Original Band Compositions Committee; and James Neilson, Director of Bands, Oklahoma City University, Oklahoma City, Oklahoma, National President of the College Band Directors National Association, who addressed the meeting.

Of significance was a grant of \$500. presented to the Southern Division by Adolph Ostwald, President, Uniforms by Ostwald, Inc., of Staten Island, N.Y., to be used for the purpose of commissioning for the division an original band work by an outstanding composer. We congratulate the Southern Division and its many fine leaders, too numerous to single out for special mention here, for their outstanding contribution to the college band movement in America!

On the west coast the First Joint Convention of the Western and Northwestern Division was held at the University of California, Berkeley, California, on December 18-19, 1959. James Berdahl, Director of Bands, University

of California, was Convention Host, assisted by Keith Polk, Assistant Director of Bands, and Grove Thomas, Conference Director.

An outstanding feature of this Convention was an Intercollegiate Band of 120 players representing 20 colleges in the two divisions. Guest Conductor for this "Intercollegiate Honor Band" was Glenn Cliffe Bainum, Director Emeritus, Northwestern University Bands, Evanston, Illinois, and Secretary-Treasurer of the American Bandmasters Ass'n. This Band reads some 20 numbers from which the following were chosen for the public concert:

Fanfare to Precede the Ballet "La Peri" — Paul Dukas; Praeludium and Allegro — Vittorio Giannini; Minuet and Dance of the Blessed Spirits, from "Orpheus" — Gluck (arranged by Delany-Bainum); "Fetes" from "Three Nocturnes" — Claude Debussy, (arranged by William A. Schaefer); Five Miniatures — Joaquin Turina, (arranged by John Krance); Concert March "The 49th Star" — William Gerard; Suite — "Harry Janos" — Zoltan Kodaly (arranged Bainum); March — "Law and Order" — Harry L. Alford.

Also heard were the San Francisco State College Band, Edwin C. Kruth, Conductor, in the Reading Session of New Compositions; The University of California Chamber Band, James Berdahl, Conductor; and the San Francisco Symphony Orchestra with Byron Janis, Piano Soloist.

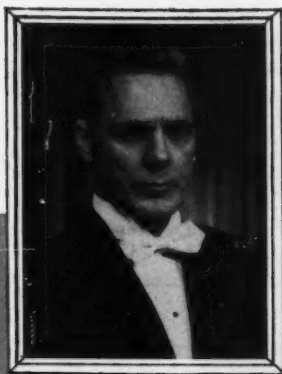
Colleges which sent players for the Intercollegiate Band were:

1. Brigham Young University
2. California State Polytechnic-San Luis Obispo
3. Chico State
4. College of the Pacific
5. Eastern Washington College
6. Humboldt State
7. Modesto Junior College
8. Montana State
9. Olympic College
10. Pasadena City College
11. Ricks College
12. San Francisco State College

(Turn to page 55)



CBDNA PICTURE OF THE MONTH . . . The Band Stand page salutes the Southern Division with this picture taken at the Division meeting in Washington, D. C. last December. We are only sorry that everyone who was in attendance didn't get into this picture but nevertheless it does show about 50 of those who were present. Every row is outstanding but the fourth row back is hard to beat. Congratulations to Robert E. Lovett and his active Southern Division supporters!



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Conductor

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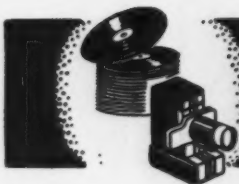
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By Robert F. Freeland

Librarian and Audio-Visual Coordinator, Helix High School, LaMesa, California

Books

Blesh, Rudi & Janis, Harriet. "They All Played Ragtime; the True Story of an American Music." Illustrations, bibliography and discography. Grove Printing Company, in cloth \$3.95, paper \$1.95.

Many special features make this book a fine addition to the music library. (Listings of phonograph records and player-piano rolls). The early history of this American music period is one of extreme interest and value. Highly Recommended.

Ewen, David. "Complete book of the American Musical Theater;" a guide to more than 300 productions of the American Musical Theater from the Black crook (1866) to the present, with plot, production history, stars, songs, composers, librettists, and lyricists. 447 pages, published by Henry Holt \$7.50.

Introduced by a history of the popular musical theater in this country. The main body of the book consists of biographies of leading stage composers, and containing the highlights of their productions. About fifty photographs, many of them nostalgic, add extra interest to the book.

Recordings

Adventures in Music (Grade 3, Volume I). One LP RCA Victor disc # Le/L-1002 (Regular & Stereo). Also a four-record 45 E.P. album #EED-102. National Symphony Orchestra with Howard Mitchell Conducting. Gladys Tipton, Editor. A booklet with each album.

Contents: Hanson: "Merry Mount Suite-Children's Dance"; Rossini: "William Tell Overture-Finale"; Herbert: "Natoma-Dagger Dance"; Villa-Lobos: "Bachianas Brasileiras No. 2 - Tocata"; Offenbach: "The Tales of Hoffman-Barcarolle"; Kabalevsky "The Comedians-March and Comedians' Gallop"; Elgar: "Wans of Youth Suite No. I-Fairies and Giants"; Tchaikovsky: "The Sleeping Beauty-Puss-in-Boots and the White Cat"; Copland: "The Red Pony-Circus Music"; Gounod: "Faust Ballet Music-Waltz No. 1"; Vaughn Williams: "The Wasps-March Past of

Record and Film Companies should send material direct to Mr. Freeland for Review.

the Kitchen Utensils"; Debussy: "Children's Corner Suite-Snow is Dancing"; Bach: "Suite No. 2 in B minor-Badinerie."

This is the first album in a new series of recordings "Basic Record Library Plan for Elementary Schools." When completed, the new library will consist of recordings especially designed to serve modern educational requirements in grades, one through six.

Miss Gladys Tipton, Professor of Music Education at Columbia University, is editor of the project as well as co-editor of booklets, "Notes for Teachers" which will accompany each library volume. This booklet will serve to guide instructors in planning ways to focus attention on the various recorded selections in areas of background information as to music and composer; and in analysis of rhythm, melody, form, texture, instrumentation, and dynamics.

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(Turn to page 72)



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Publishers of Choral arrangements and books should send all material direct to Mr. Walter A. Rodby, 819 Buell Ave., Joliet, Illinois.

Three New Band-Choir Festival Numbers

It's going to be hard to replace the famous "Battle Hymn" as a band-choir festival windup. In fact it probably can't be done — especially now that The Mormon Choir and the Philadelphia Orchestra turned it into a real fancy barn burner.

In our judgment, it's one of the all-time greats and in many ways stands in a class by itself. But you can't burn your tonsils out on the "Battle Hymn" every time you do a big band-choir number. There are many other fine pieces, and we are quite certain you have used them.

This month we want to call your attention to three brand new choir-band selections that will do any festival proud. We have chosen these three because they are especially well done and are different enough to suit almost any festival need.

Once again we are most grateful to the publishers for offering to send our readers a free copy. If you will drop us a line, we will send your request on to the publisher; or you may write directly and tell him you saw the review in this column.

This month we will also report a new book for boy's voice. It's called FOR BOYS ONLY, and it's well worth exploring.

Festival Windup for SATB

1. PROLOG TO THE OPERA *MEFISTOFELE* by Arrigo Boito, transcribed and adapted by Glenn Cliffe Bainum for Mixed Chorus, Optional Children's Chorus (or Girl's Glee Club), Interlude and Accompaniment by Concert Band with Antiphonal Brass Choirs, Harp and Organ. Published by Educational Music Services, Inc. 821 Foster Street, Evanston, Ill. Mixed Chorus Part — 45¢.

Arrigo Boito is better known for his fine librettos, (Verdi's Operas *Otello* and *Falstaff*) than for his own Faust opera *Mefistofele*, which was first produced at the Teatro Alla Scala in 1868. However, Boito was a fine composer, and there are parts of his opera that reflect true greatness.

Mefistofele opens with a prolog that includes a rather lengthy instrumental introduction followed by one of the

(Turn to page 74)



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By FRANK W. HILL, A.S.T.A.
Iowa State Teachers College
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ATLANTIC CITY

Each year the American String Teachers Association stages a national convention wherein sessions are planned which feature professional artists, groups of students, and distinguished authorities in the string teaching fields. This year ASTA combines with MENC at Atlantic City, March 18 through March 21, in presenting sessions which should prove of vital interest to all string teachers and performers. Here is a resume of the program. If you can be with us (and we sincerely hope you can), you will gloat with anticipation; if you can not join us, read it with regrets.

On Friday, March 18, a session will be devoted to "The Improvement of the Viola, Cello, and Bass Sections of the Orchestra" with Samuel Spurbek, Harry Lantz, and Allen Warner as specialists. At 8:30, Saturday, we will have John Kendall, whose recent trip to Japan to investigate the Suzuki method of teaching strings to a thousand tiny tots has received wide acclaim, and Kenji Mochizuki, Consulate General of Japan. This session should pack the auditorium, so come early.

On Sunday, at 1:30 p.m., delegates will hear a recital featuring Daniel Domb, cellist; Uriel Domb, pianist; and Charles Haupt, violinist, in a program which includes the Tschai-kowsky "Rococo Variations", Op. 33, and "Passacaglia for Violin and Cello" by Handel-Halvorsen.

Speaker will be Rembert Wurlitzer of New York City, who will present a lecture on the "Mysterious Histories of Violins". With Mr. Wurlitzer will be Fernando F. Sacconi, the world-famous maker of violins, and violin expert, Harry A. Duffy, who will assist in presenting a collection of Stradivari, Guarneri, and other rare instruments. This may well be an opportunity for string teachers to play on a famous "Strad".

Sunday will be the occasion of a concert by the Bay Shore High School String Orchestra, conducted by How-

ard Lee Koch; and an extremely important topic will be discussed; "Visualized Violin Technic—Pitch-touch Development and Guided Reading for the Beginner", by Anthony J. Messina, Nathan Gottschalk, and Angelo Mariano.

On Monday, the string highlight session will present Princeton High School Orchestra under Louis R. Richards in a concert with "Orchestral Rehearsal Technics" demonstrated by Marvin Rabin, conductor of the Greater Boston Youth Orchestra. Marvin's phenomenal rise to fame as a clinician, guest conductor, and recognized authority on student symphonies over the country should insure a session of vital importance. Also, a panel of experts; Robert Rimer, of Cleveland; Harry A. Alshin, from Scarsdale, N. J.; and Louis R. Richards, Princeton; will discuss this subject, which should be worth the trip to the east coast.

On Saturday afternoon ASTA invites all string teachers and interested friends to an informal reception where, following a precedent established last year when Joseph Szigeti was presented a citation in recognition of his musical contribution to the string world, tribute will be paid to another of the "greats" in America's artist category.

Besides all this, MENC has planned numerous sessions where string and orchestra luminaries are brought to those attending the convention:

Each year, conclaves of this nature offer the "tops" in music in every field to teachers and performers. No one denies that travel, hotel, meals, and a minimum registration fee all add up to a sizeable sum. Whether or not value is received depends on the delegates' appraisal in the light of his needs, interest, and musical reaction. If you, as a teacher or player, are satisfied with your lot; if you feel that you have seen everything and heard everything and know all the answers, you are a phenomenally rare individual and to be envied. The thousands who attend such meetings evaluate themselves differently and, it is safe to assume, regard the investment as paying dividends incalculable in terms of cold cash.

The "pay-off" is that you will be a better teacher, better conductor and performer, for having heard the music and doctrines offered at Atlantic City and other locations for such conventions. And, best of all, you will increase your "catalog" of professional friends; you will talk "shop", get new ideas, receive inspiration (a much over-worked word, but a true one), return to your job with increased

(Turn to page 68)

Let's Talk Piano

By Mr. Marion S. Egbert

American Music Conference, 332 South Michigan Ave., Chicago, Illinois

Meet Dr. Rudolph Ganz

(An Exclusive Interview for
THE SCHOOL MUSICIAN)

It is with great pleasure I report my interview with Dr. Rudolph Ganz, President Emeritus of Roosevelt University, Chicago. This great concert pianist, symphony conductor, composer, and teacher has greatly contributed to the musical growth here in America. Born in Zurich, Switzerland in 1877, he made his adult debut as a concert pianist in 1899, making his American concert debut in 1902 in Chicago. His concert and scholastic honors are legion, and he is as busily engaged in the various activities of his profession as he ever was.

The first time I heard Dr. Rudolph Ganz was at a young people's concert in San Francisco. Dr. Ganz conducted the San Francisco Symphony Orchestra, discussed the music, and played excerpts on the piano from the program for illustration. That was many years ago, for I was one of hundreds of youthful faces looking up at this engaging man, catching from him that very contagious disease . . . love of music with which he is still so delightfully afflicted. Little did I realize at the time, I would be interviewing him so many years hence.

Walking into his studio at Roosevelt University, I found Dr. Ganz still to be that vibrant personality, youthful and vigorous, warm with a delicious humor, all of which is enriched by many wonderful years of a great music career. Looking down from their frames on the walls were many musical greats . . . friends, pupils, and admirers. They must be a fearful audience to the young aspirants who sit at one of the two concert grands to be coached by this great teacher.

"What are the basic qualities one must have to be a truly great artist?" I asked as my first question.

"One must be an acutely sensitive being," was the unhesitating answer of Dr. Ganz.

He went on to say, "One must be

sensitive to every contrast, loudness, softness, light, darkness, beauty, ugliness. But a very small number reach a point of imagination that rise to the beautifying of ideal thoughts . . . it is those very aspirations of never-to-be reached perfection and of distant happiness which illuminate the inner life of every true artist." This should not be misinterpreted as an affected kind of emotion, but a sensitivity which is one of spontaneous sincerity."

"Should there be a difference between the training of a truly talented pianist and the average apt piano student?", was my second question.

Dr. Ganz answered it in this way:

"When I am asked what is most lacking in the American music students, I answer, the same thing that is often missing in the European ones too, namely, rhythm. The essence of musicianship is the knowledge of the value of notes and a sensitiveness to all types of rhythms. So many performers simply cannot feel exact rhythmical pulses.

"So," I asked, "It really makes little difference what methods a student begins his studies with so long as he acquires a basic foundation in a facilitating playing technique and a sensitiveness to rhythm?"

"That, and having a sensitiveness to the five different degrees of dynamics. It is most difficult to play mezzo forte, for instance, and an artist must be able to play all different degrees of dynamics perceptually. To be able to count out loud and play soft is one of the most difficult accomplishments. All of these things may seem of little consequence, but to be able to do them is the difference between a mere piano player and an artist."

Dr. Ganz discussed a number of fine talents that he has been privileged to work with to develop as artists. This brought me to the question of how

many of these fine pupils of outstanding talent will reach the concert stage. He said this could best be answered by considering ten different artist-students:

- 3 will get married—
- 2 will perish of acute laziness—
- 2 will stop their studies because of ill health—
- 3 will go on with their studies—
- 2 of these three will no doubt

teach— . . . and one may have the talent, audience appeal, and stamina to become a recognized artist

Of the three that marry, they, too, can have a very worthwhile musical career in giving their children a fine background of music. What greater satisfaction could a parent have than to give their children so rich a background as music?

As in my interview with George Shearing, I find that Dr. Ganz also includes audience appeal as a factor . . . a personality that goes over the footlights is important to the concert career as it would be in any other type of show business. While it is true that there are some concert artists whose manners border on the taciturn, the most popular artists are those such as Arthur Rubinstein, who has a warmth in his personality that comes through in his music. Certainly, it is true of Dr. Ganz's performances that he not only plays beautifully, but one cannot miss his delight in playing for you.

When I asked Dr. Ganz which he liked most to do — conduct an orchestra, perform as a piano soloist, or to teach, he said, "I can only say I like what I am doing at the time I am doing it. There is great satisfaction in all, and they are three such diverse types of my profession that one cannot compare them. It certainly is a great satisfaction to me to teach the talented young people who rise in such large numbers today. I have been most fortunate in being able to have many fine talents come to me.

"But, only a small number really
(Continued on Next Page)

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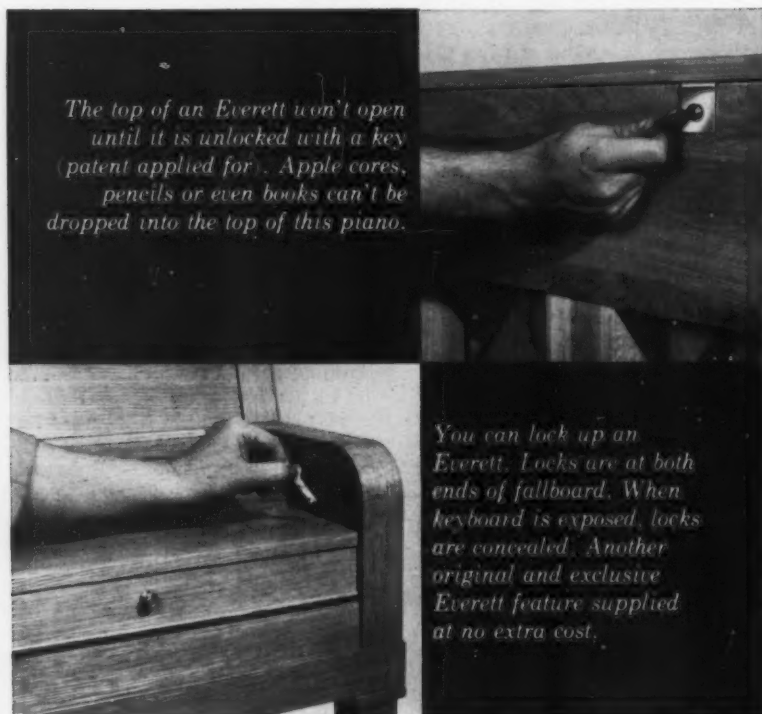
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STYLE 11

Let's Talk Piano

(Continued from page 33)

reach the peak as concert artists. What opportunities are there for these young people who have such high hopes to compensate for their not reaching their ultimate goal?", I asked.

"Oh, there are many opportunities that can be most gratifying to these fine players," he answered. "For one thing, there are many grants for both the talented performers and composers. Of course, you know that many of these fine pianists, through their artistry, have discovered a talent for composition. There are opportunities for all these people to go abroad, to study, or to make it possible for them to devote their entire time to composing and performing, and in some instances a fellowship for teaching in some of our best colleges or universities.

"Universities are anxious to engage artists who can teach, and there are plenty of opportunities for these people to perform on the campus and in the nearby major cities. This goes, too, for conductors. It may not be so glamorous a life, but it allows a greater opportunity to really enjoy life. To be in the pleasant atmosphere of a campus, to be able to give concerts to an appreciative audience without the rigors of constant travel is something they should consider very seriously. One can have a home, and a family and time to enjoy all of them. This is truly more of a compensation than the lonely life of a concert artist."

"Do you feel there are still advantages going to Europe for finishing studies?", was my next question.

"There are certainly fine teachers in Europe, it is true. But some of the American artists are the leaders of music in the world today. We teach better in this country than European teachers ever did. As a nation, we have now accepted global leadership, and if our dollars fail to contribute much to our glory, our culture certainly does. All one has to do is to go to Europe and see how the American artist and conductor is regarded. Often one hears the question 'Must we have American conductors on our podium, what about our own musicians, where are they?'"

"This is interesting," I commented, "for I can recall when we in America used to wonder when we were going to have American artists capable of taking the place of our foreign-born musicians on the American podium."

"Yes, times have changed, and America need not take a back seat to anyone," observed Dr. Ganz.

"Though your specialty, Dr. Ganz,

is the coaching of the specially talented pianist, how do you feel about the music pupil that shows no promise whatsoever as a performing artist, do you feel that the time spent on music would be more advisable spent in activities that are of greater interest to this kind of pupil?"

"Indeed not," he answered emphatically, "music is the strongest form of education. It teaches two elements of learning . . . discipline in preparation, imagination in performance. Even though the pupil does not show professional promise, certainly a skillful teacher can develop some degree of taste and appreciation of music. Even the most mechanical of students can find uses for his music and a great deal of satisfaction in his being able to play. And who knows what fine latent talent might be uncovered?"

Dr. Ganz believes that every fine artist should be able to teach, for sooner or later, in one way or another, he may be called upon to instruct. It is a great privilege to do so, and he misses something who has not had the opportunity to share his gifts with talented students. At the same time, he firmly believes that all who venture forth as teachers should be able to play some things well, for he cannot be fully comfortable in the profession if he cannot perform, and he also misses the full pleasure of his music not to be a performer of credit.

In thanking Dr. Ganz for his time to discuss the study of music, he said:

"I am always delighted to share my love of music with those who are interested. There is music born in every one of us, and we who are deeply indebted to music should help keep this glorification from within aflame in every person."

The End

All Piano Sales Broken For Year Of 1959

Sales of pianos broke all modern records in 1959, it was reported today by the National Piano Manufacturers Association. Shipments of American producers totaled 198,042, an increase of 29.5 per cent over the total of 152,799 in 1958.

In addition, about 1,500 imported pianos were sold in the United States last year, according to W. W. Kimball, president of NPMA.

Grand pianos, which have held level at about 2 per cent of total shipments for several years, showed an increase in demand in the latter part of the year, Kimball said. This has been par-

(Turn to page 63)

Keys of inspiration



Hands on an Everett keyboard are hands well-placed. The ready response at slightest touch, brilliant scale, and smooth transition from one register to another inspire student and teacher alike . . . the reason why Everett is the choice of more than 7,000 schools, colleges and churches. Write for the name of your nearest dealer. Everett Piano Co., South Haven, Mich.



COLOR

E♭

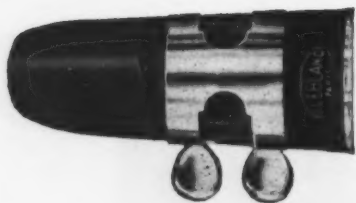
Never in the history of America have there been so many school marching and concert bands filling the air with stirring music... never such enrollment and participation. Bands sound better, indicating the magnificent job which is being done by music educators. But there is something else — increased interest in the E♭ soprano clarinet. Sales of this instrument continue to grow, as music educators note the enriched tonal fabric of their bands when this instrument is included. E♭ clarinets provide additional color and brilliance in the high register... a need just as great as for richness and depth in the low register.

Among E♭ Soprano Clarinets, Leblanc, of course, stands supreme. It alone possesses exclusive design and construction features — every one top-quality — such as anchored posts, nickel-silver power-forged keys, separate post mountings, action-poised touch — plus 30 other features that are important to tone quality, ease of playing, and long, dependable service. If you have considered the addition of E♭ clarinets in your school band, your Leblanc dealer will be glad to show you one of these instruments and to supply your requirements.

LEBLANC E♭

SOPRANO CLARINET \$350.00

LEBLANC



G. LEBLANC CORPORATION
KENOSHA, WISCONSIN

Music Is Great For

Training The Mind

By Gordon L. Danuser, ASBDA
Dodge Center Public Schools
Dodge Center, Minnesota

A great educator once said, "Music is the best mind trainer on the list." Besides being great fun, music teaches orderly thinking! Not only does the musician have to think in an orderly manner, and make correct responses instantaneously to hundreds of printed symbols, but he must also fit his playing into that of the group. So music also teaches co-operation as well.

Consider the problem from this standpoint. Our band playing a simple march. We have 64 players each of whom must correctly perform approximately 500 notes which makes a total of 32,000 notes to play. Any one of these notes could be played too long, too short, too early, too late, too loudly, or too softly, tongued or slurred or tied from another note. In addition the notes must all be played in tune, in relationship with the other notes of an individual instrument as well as in relationship with all the other instruments.

Add to this the fact that a simple quarter note printed can mean any one of five different pitches: natural, sharp, flat, double sharp and double flat and the player must remember at all times the key signature and quickly adjust to the accidentals.

Add still further the fact that a simple quarter note may be counted in so many different ways. It gets one beat in 4/4 time, two beats in 3/8 time, 1/3 of a beat in fast 6/4, 2/3's of a beat in fast 6/8 and half a beat in alla breve or cut time.

To further compound the matter, rests of all sizes and shapes must be properly counted. Players must know all the notes on their instruments and how to finger them. Clarinets and bassoons have a range of about 40 half-steps, flutes 37, brass instruments at least 31 and saxophones the same.

On top of all this we must add the feeling and expression of the music. We must know how to handle the six levels of dynamic change and when they mean what they say and when they don't. How to change gradually or suddenly to a different volume level. (All this while remaining in tune).

All these things are pointed out to show how many chances for mistakes there are. They run into the millions and only one way to play right! It is

really a wonder the students can do it at all. You can see now why it takes so many years for a person to learn to play well. There is so much to learn.

Also consider this: It is impossible to play well seated next to a person who is playing badly. In a Geometry test a person getting all the answers wrong will not affect the person in the next chair. This is not so in band or chorus. No amount of good notes will cover up one bad one.

You can easily see that music is great for training the mind and for learning co-operation, and, by the way, it is really fun to play in the band or sing in the chorus.

33 School and College

Bands For "500" Parade

Thirty-three outstanding high school and college bands will be selected from all parts of the United States to participate in the 1960 "500" Festival Parade to be held in Indianapolis next May 28. The "500" Festival Parade is held each year just prior to the famous 500-Mile Race at the Indianapolis Speedway.

Selection of the bands that will participate in the 1960 "500" Festival Parade will be made by a Band Committee headed by Al G. Wright, Director of University Bands, Purdue University. Serving on the committee are Mr. Robert G. Moorhead, Chmn., Parade Committee, "500" Festival Associates, Indianapolis, Ind.; Mr. Ralph Chandler, Director, Ben Davis High School Band, Indianapolis, Ind.; Mr. William Kleyla, Director, Manual Training High School Band, Indianapolis, Ind.; Mr. George Vaught, Director, Anderson High School Band, Anderson, Ind.; and Mrs. Leona Mohler, Executive Secretary, "500" Festival Associates, Indianapolis, Ind. Selection of the bands will be based on information supplied by a form sent in by the band director.

Directors requiring these forms should write to any member of the committee listed above.

The "500" Festival Parade is an evening parade. It starts at 7:00 P.M. (Central Daylight Time). The length of march is a mile and three-quarters. A forward rate of motion of one and three-quarters miles per hour is maintained. This is slow enough to allow bands to do dance steps and other parade maneuvers that do not require forward motion.

Bands participating in the 1960 "500" Festival Parade will each receive a beautiful large engraved souvenir plaque.

BRILLIANCE

Eb

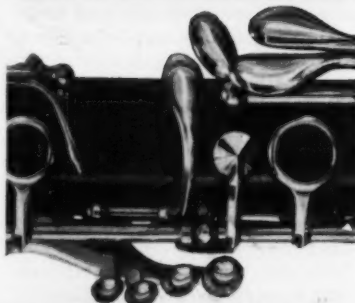
The band which includes the Noblet Eb Soprano Clarinet in its instrumentation is a band with "a difference" . . . a sparkling brilliance that makes the entire clarinet section a unit of incomparable beauty and richness. Music educators find, in this instrument, an additional welcome-plus: an instrument that can be used by the very young players, due to its smaller physical size. The Noblet Eb features a scale that is exceptionally well in tune . . . easier for young players to master and control. Even very small hands can cover the tone holes without difficulty, and students can develop a better hand position. The Noblet Eb is truly a dramatic instrument . . . in the way it is made as well as in what it will accomplish in the ensemble. These construction and design features are exclusives — integral raised tone holes, straight-in-line side trill keys, extra strong spatula arms, sculptured keys, conical pad cups . . . plus many, many other construction features that make it a premium quality clarinet.

Your local Leblanc dealer will be pleased to place one of these instruments at your disposal for a test of its ability to add color and brilliance to your band.

NOBLET Eb

SOPRANO CLARINET \$189.50

Noblet



G. LEBLANC CORPORATION
KENOSHA, WISCONSIN

March, 1960

Max Targ Writes From Around The World Trip

"To this writing we have been in Rome, Israel, Teheran, Iran, Delhi and Bombay. Tomorrow morning we are flying to Colombo, Ceylon and thence to Singapore, Bangkok and Hong Kong, Tokyo and Honolulu.

"Our visit to Israel was most satisfying and enjoyable from every standpoint, but particularly because of seeing Aml's effects on the cultural life of the country. Our work is in great demand, very widely used and highly appreciated. If more Aml-ites could visit Israel they would be inspired to work harder in this cause and receive a spiritual reward for their efforts and contributions to Aml.

"The progress of the country in general is continuing at a high pace because of the spirit in the air and the energy and enthusiasm of its citizenry. This becomes much more pronounced in contrast with Iran and India where the people's tempo is much slower and the spirit very low. Much hunger and degradation and misery prevails here in spite of increased manpower and natural resources with which these countries abound, as against Israel, being very poor in both.

"Personally, I'm happy to report that we have been well thruout our travels and we enjoyed every minute, so far. We have learned a great deal and had many new experiences. We look forward to more in the countries we have yet to cover.

"We hope that you and all our mutual friends are well and look forward to seeing you all on our return. All the best to everyone from your good friends, Fannie and Max."

Max Targ
Targ & Dinner, Inc.
Chicago, Illinois

Early Christmas Music Recorded For Posterity

Philadelphia's St. Monica's Roman Catholic Church Choir, one of the best known catholic choirs in the Eastern United States, has announced that it is preserving for posterity, Christmas music dating back to medieval and ancient times.

The St. Monica's choir, using the professional recording techniques of Recorded Publications Company, Camden, N.J., has just completed the re-

(Turn to page 57)

BEAUTY

Eb

Designed to enrich the tonal fabric of the band, is the amazing Normandy Eb Clarinet. This instrument meets a vital need today, particularly for bands with limited budgets.

The Normandy Eb plays beautifully in tune, with full, brilliant tonal quality . . . ideal for the young clarinetist, because he develops correct hand positions and playing habits.

The finest materials are used, with such top-quality extras as anchored posts, nickel-silver power-forged keys, separate post mountings, action-poised touch, sculptured keys . . . and a long list of other features that make it, dollar for dollar, an Eb that outvalues anything on the market today.

With such a fine instrument available at so moderate a cost, there is no reason why every band should not add the luster of the Eb soprano clarinet to its instrumentation. Your Leblanc dealer will be most anxious to show this instrument to you, show you how its size makes it a happy choice for very young players, whose small hands will adapt to the finger positions and small tone holes of this instrument.

NORMANDY Eb

SOPRANO CLARINET \$144.50

Normandy



G. LEBLANC CORPORATION
KENOSHA, WISCONSIN

37

Interesting Industry Items

Bruno Offers Sousaphone Pad And Protector Set



A new product, the Bruno "Sousa Sava" Set, designed to protect sousaphones and sousaphone players, is being exclusively marketed by C. Bruno & Son, Inc.

The set consists of two parts, the Bruno Floating Foam Sousaphone Pad and the Bruno Sousaphone Protector ("Sousa Sava").

The Bruno Floating Foam Sousaphone Pad was developed to protect the sousaphone player both in the marching and playing positions. It contains 174 cubic inches of Airthane Foam Cushion (before compression) covered in handsome Palomino leather. The pad, which has wire reinforced edges and an ample length of leather, is slip-proof and will prevent brass or plated tubing from discoloring the player's uniform.

The Bruno Sousaphone Protector ("Sousa Sava") protects the bottom of the sousaphone from the dents it otherwise would receive when placed on the ground by the player. It was designed for Bruno by Jim Jacobson, director of the Texas Christian University, Horned Frog Band.

The "Sousa Sava" is made of neutral tan leather that blends with a lacquer or plated finish, and contains a foam cushion in addition to a heavy leather reinforcing strip.

It adjusts easily to fit all sousaphone models snugly and securely. Model No. 3542 fits BB \flat Sousaphones; Model No. 3543 fits Eb Sousaphones.

List prices are as follows. Bruno Floating Foam Sousaphone Pad, \$12.50, Bruno Sousaphone Protector ("Sousa Sava"), \$17.50, Special combination "Sousa Sava" Set offer, \$28.50. For complete information, write to C. Bruno & Son, Inc. 460 W. 34th St., New York 1, N.Y., or 1100 Broadway, San Antonio 6, Texas.

Everett Breaks Ground For Expansion Of Plant

Production and shipment of Everett and Cable-Nelson pianos during the year 1959 established a new record for the 76 year old South Haven, Michigan, piano manufacturer.

According to Edward J. Amrein, Everett president, the previous high of several years ago was beaten handsomely. "We have had wonderful support from our dealers throughout the year, and we have 400 fine people in our organization who made this record possible. The goal which we set for our company has been reached, as far as 1959 is concerned. We'll simply move



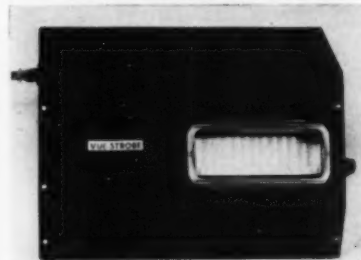
Left to right: Elmer E. Olson, Secretary-Treasurer, Olson Bros. General Contractors; Frank H. Chaddock, Treasurer, Louis C. Amrein, Vice President, Everett Piano Company; Albert D. Olsen, President, Olson Bros.; and Edward J. Amrein, Everett President.

the goal posts now, and try to set a new record in 1960," Amrein stated.

Everett's confidence in the future of the piano business is best expressed in the announcement that ground was

broken on December 23 for large additions to the South Haven plant. Figures on the exact sizes of the additions are not available, but according to Amrein the increase in manufacturing space will amount to 15%.

Meyer's Music Co. Introduces Vue-Strobe To Schools



The Meyer's Music Company, 454 Michigan Ave., Detroit 26, Michigan, has introduced a new moderately priced strobe device known as the "Vue-Strobe."

The Vue-Strobe is housed in an upright metal case with convenient handle, attractively finished in black wrinkle varnish. Dimensions are 7 $\frac{3}{4}$ " wide, 7" deep, and 15 $\frac{1}{4}$ " high. Weight is approximately 15 pounds.

The viewing window is near the top of the front panel, so as to be about eye-level, when the instrument stands on a table before a seated performer. Controls, near the bottom of the panel are, left to right, the starter button, the on-off switch and light control, and the "sync" button. A transposing knob on the right side of the cabinet changes the scale to the key of the instrument to be played. The microphone is centered in the front panel for most effective pick-up of the tone to be checked.

The Vue-Strobe indicates the pitch accuracy of a musical tone as related to the standard pitch of A-440. Any tone entering the microphone will immediately register in the viewing window as a column of horizontal lines. If the tone is sharp, or above standard pitch, the column of lines will drift downward. If the tone is exactly correct, the column of lines is motionless.

For the vocal or instrumental student as well as for the accomplished musician the Vue-Strobe is an invaluable guide to correct intonation. Response is immediate to any tone of the scale, without switching for various pitches.

Interested band, orchestra and choral directors should write direct to the Meyer's Music Company for prices, availability, and school discounts.

King Adds Bob Warren In Southeast Section

The H. N. White Company has added Bob Warren to its sales staff, cov-



ering the southeast. Announcement was made by sales manager Clem Frak. Warren will handle the complete King, Cleveland and American-Standard band instrument lines.

Bob Warren has had a long and varied career in the music industry for a young man. He's played trumpet in circus and professional bands and worked in retail music stores. He's sold organs. He's a first-rate instrument repairman as well as musician.

"Bob Warren is the kind of executive salesman the industry needs," Frak said in making the announcement. "He's got every attribute of the professional salesman and in addition he's beautifully grounded in music and the music industry. More and more, dealers and band directors need the services of competent professionals to solve their problems. Bob's background and abilities give us the perfect answer. He's part of our expanding national staff designed to serve schools and dealers. In the southeast, he'll be working in an area that will show tremendous band growth in the next few years."

Bob Warren lives at 2045 Ellinwood Drive, East Point, Atlanta, Georgia.

CFMIC Introduces New Line Of York Instruments

This year the Carl Fischer Musical Instrument Company held its annual sales meeting in two separate sessions. The site of the first meeting was the

York Band Inst. Co., in Grand Rapids, Michigan, and the second at its headquarters in New York.

The purpose of the meeting at York was to thoroughly acquaint the men with the new, highly efficient methods of production put into operation in the past year, and to unveil for the first time the new 1960 line of York Brass instruments. The response was highly enthusiastic and a prediction for the greatest year in York history was voiced. Mr. Harry Meyers, Chairman of the Board, also informed the men that the volume for 1959 exceeded the previous year by 21%, and showed confidence that 1960 will see even greater acceptance and sales for the Carl Fischer exclusively controlled line.

Avedis Zildjian Builds Zil-Bel Cow Bell Plant

A modern factory building has been constructed by the Avedis Zildjian Company for the manufacture of the company's new line of Zil-Bel cow bells.

Manufacture and sales of the Zil-Bel line is being carried out by the Zil-Bel company, which was recently formed as a division of the Avedis Zildjian Company. The line is being marketed here by the cymbal manufacturer in answer



to the growing demand for a superior cow bell.

Zil-Bel cow bells are available in both 4½" and 6" sizes in a choice of dull or highly polished chrome. Prices range from seven to ten dollars.

The new plant is located at 35 Holbrook Road, near the Zildjian main building in North Quincy, Mass.

Please mention the advertisers in **THE SCHOOL MUSICIAN** when you visit your music dealers

Electronic Organ Music Surpassed Pipe Last Year

In 1959 for the first time its sale of music for electronic organ has surpassed that of the more venerable pipe organ, according to one major music publisher. This fact has been reported by the Edward B. Marks Music Corporation, a pioneer in issuing organ material.

For many years, it has brought out books and sold works of every description for pipe organ. However, the immense volume reached by the electric organ industry has resulted in a vast increase in the amount of material necessary to feed it. Thousands of instruments made by many manufacturers naturally need a great many compositions of varying style and difficulty for those who purchase and play them.

In doing its share to provide this music, the Marks concern has not, however, neglected its pipe organ catalog, which, through the years, has assumed more and more importance.

Selmer Publishes Brochure On Mazzeo System Clarinet

The Mazzeo System clarinet, said by many professional musicians to be one of the greatest advances since the Boehm System clarinet is the subject of a two-color brochure just published by H. & A. Selmer Inc., Elkhart, Indiana.

Text and musical illustrations in the folder explain the various ways in which the musician using the Mazzeo System is able to remove the stuffiness of the throat register B₄ to change registers with no difficulty.

The Mazzeo System, as described by the Selmer brochure, is "compatible with the Boehm System technically in every respect, although each change mechanically solves a shortcoming of the Boehm System."

Many schools are introducing the Mazzeo System to their beginning music classes because students are able to play through the register break without embouchure changes.

The brochure describes seven Mazzeo System models from the Bundy Resonite to Mr. Mazzeo's personal Selmer (Paris) model with 21 keys and six rings.

Rosario Mazzeo, inventor of the system, has been a member of the Boston Symphony Orchestra for 26 years.

THE ANSWER TO EVERY DRUMMERS DREAM.....



THREE DRUMS IN ONE!

The new "SUPER-SENSITIVE" model is a triple duty drum available with three different snare combinations:

1. All wire snares for jazz and concert.
2. All gut snares for concert and military.
3. A combination of 6 wire and 4 gut snares for delicate response with extra volume.

Each set of snares is mounted on a *clip-on* unit which snaps into place and is fine tuned in less than 60 seconds. All three sets feature individual snare strand

adjustment. The "SUPER-SENSITIVE" is the only *all purpose* drum available with quick change snares for any style of playing.

No. 410—5" x 14" All-metal "Super-Sensitive" model, chrome plated, equipped with wire snares.... \$120.00

No. 411—6½" x 14" All-metal "Super-Sensitive" Concert model, chrome plated, wire snares..... 124.00

(When ordering, specify gut or gut-wire snares if desired.)

No. 412 —Extra set of gut snares mounted on spring steel tension bow	} \$6.00
No. 413 —Extra set of 6 wire and 4 gut snares mounted on spring tension bow	
No. 414 —Extra set of wire snares mounted on spring steel bow	



SCREW DRIVER DRUM KEY

The new screw driver drum key features a folding screw driver attachment designed for adjusting the individual set screws of the Super Sensitive snare unit to tension each individual snare strand.

No. P40—Screw Driver Drum Key, chrome.....\$0.80

THE NEW "SUPER-SENSITIVE" DRUM

Once again Wm. F. Ludwig brings you a snare drum that is a miracle of tonal vividness and response, an instrument of *ultimate perfection* . . . the New "SUPER-SENSITIVE" featuring the exclusive *DUAL* throw-off snare release.

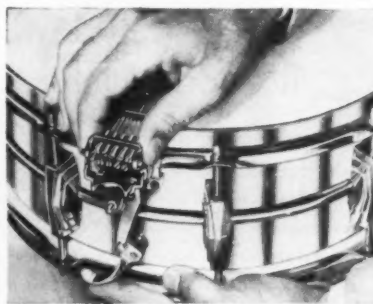
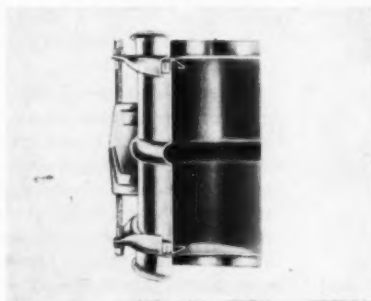
The *DUAL* throw-off provides parallel snare control with two complete mechanisms operated by a single control lever. Snare strands are released from both sides at once, moving away from head under constant and even tension. Each snare strand may be individually adjusted for perfect snare alignment and tension balance. Wire and gut snares may be interchanged in less than a minute.

The SUPER-SENSITIVE is an all metal drum with the tone, resonance, crispness and response that only a metal shell offers. 10 self-aligning tension casings provide the finest in head tuning. Ludwig's *original* triple-flanged hoops assure a solid rim shot every time.

Here is the finest snare drum ever built . . . an engineering masterpiece that is the answer to every drummer's dream. The new SUPER-SENSITIVE is available in two popular sizes: the 5" x 14" for crisp solo work and jazz drumming, and the 6½" x 14" for added volume and full resonance in concert drumming. Supplied in glistening *triple* chrome plate only.

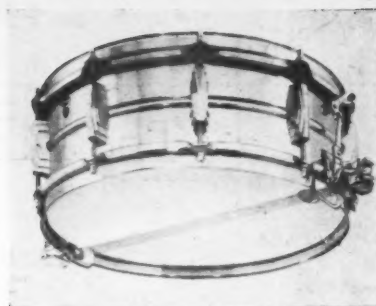
ALL-METAL SHELL

Solid one piece heavy gauge brass shell is precision formed with center bead and flanged edges for triple strength. ONLY a metal shell offers a perfect resonance.



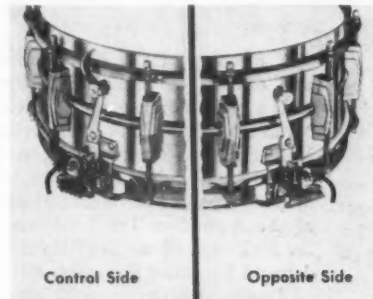
QUICK CHANGE SNARE UNIT

You can change to your choice of 3 different snare sets in less than 60 seconds. Each set is a complete unit that snaps into position as illustrated.



DUAL SNARE RELEASE

Both sides of the snares are released simultaneously from the single control lever. Snares are under uniform tension even in "off" position. . . Original snare adjustment never varies.



DOUBLE SNARE TENSIONING

You can tension snares from both sides of shell. Snare unit extends beyond edge of shell and is tensioned the natural way . . . in line with snare pull.



INDIVIDUAL SNARE ADJUSTMENT

Each individual snare strand is attached to a separate set screw for instant tensioning with relation to adjacent strands. This assures perfectly balanced snare action.



EXTRA SET OF SNARES

An extra set of snares may be purchased separately. Snares are mounted on hand spring steel bow under constant tension when not in use.

Ludwig DRUM CO.

*most famous
name on drums*

1726 NORTH DAMEN AVENUE

CHICAGO 47, ILLINOIS

The MENC Discusses The Accordion

By Lari Holzhauer
Executive Secretary
Accordion Teachers' Guild, Inc.
R 4, Box 208
Traverse City, Michigan

A meeting of the State Presidents and officers of the Music Educators National Conference was held at the National Music Camp, Interlochen, Michigan, the week of August 24th. This writer, being a member of the MENC, attended the meeting in behalf of the Accordion Teachers' Guild, at the invitation of the MENC's much in demand Executive Secretary, Miss Van-ett Lawler, who is very much interested in the accordion and the educational progress being promoted for it by the Accordion Teachers' Guild.

This writer was told to attend any sessions she desired — and she attended several general sessions plus smaller group sessions. As a guest, she was there to listen — not talk — but she is not one to let opportunity pass by — and as opportunity presented itself in a unique way, she was able to really explain many things about the accordion and to tell of the need for an outlet for the talented students in public schools and other important things.

The theme of every meeting seemed

to be "quality teaching." The importance of better teaching in all fields of music was stressed over and over again. Though the weather was sweltering, the meetings were lively and most interesting and the writer brought home with her much fine and interesting information which she will gradually pass on to the ATG members. Opportunity was had for excellent private conferences with several music heads of some of the largest schools in the country and some excellent advice was received.

The writer says — "At one of the group meetings an MENC'er from an Eastern State approached me and said "I do not believe I have met you." I replied I am Lari Holzhauer of Traverse City, Michigan. I am an MENC member and the Executive Secretary of the Accordion Teachers' Guild." In a rather deprecating manner he said "oh — the accordion — etc., etc." This chap was one of those very verbal and gregarious type of persons to be found at most meetings who keeps things lively

though I was not much impressed with his attitude towards the accordion. When the meeting was called to order the Chairman graciously invited me to sit at the conference table. On opening the meeting, the Chairman asked each person to introduce themselves. When it came my turn I said "I am a native here and my name is Lari Holzhauer." The chap previously mentioned pipes up — "Go on, go on — tell the rest of it!" so I said "I am an MENC member and also the Executive Secretary and Editor of the Accordion Teachers' Guild." I noticed several sort of sit up and take notice — particularly Mr. Saeveit, of the New York State Educational Department (N.Y. State Educational Dept. has published a booklet prepared by him for use of public and private music teachers and has included a very fine section for the accordion).

During the meeting several questions were asked of me and somehow (?) the accordion kept getting into the discussions — mostly by quips from the Eastern chap. Near the end of the meeting I had the opportunity to really tell them of the possibilities of the accordion, what the ATG is doing and asked for recognition in public schools for the talented students of the accordion. They all seemed much interested and questions were asked. Thanks to the sort of continual, rather derogatory remarks of the Eastern gentleman I believe I was really able to get a part of the story of the accordion over to them.

One representative admitted she had an accordion in her school band — said it was sort of forced on her. She was asked if she would accept it into her group again and she rather hesitantly said "I suppose so." Later a couple of others admitted they had a few in their bands. They admitted they know nothing about the accordion and do not know how to use it with their groups. Though the Eastern chap irked me considerably, he was really of much benefit for had he not made his va-

(Turn to page 69)



Palmer-Hughes
ACCORDIONS by Titano

These Titano Accordions were designed by Palmer and Hughes to meet every demand of their famous Palmer/Hughes Accordion Course. They were perfected by Titano. Every Palmer/Hughes Model Titano is tested and recommended by Palmer and Hughes personally.

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TITANO Franchise Today

There are 21 different Titano Models...One for everyone's need

The Best Advice I Ever Had

By Dr. Frank Simon
Past President, American Bandmasters Association
Professor of Brasses
University of Arizona

Like many of my distinguished colleagues who have heretofore pointed out in this column, advice when honestly, friendly and sincerely given can be the deciding factor in the lives and careers of almost everyone, especially in their formative years. Looking back through the years, I can genuinely appreciate and evaluate the wise, loving and sincere advice given me by my parents, teachers and true friends.

In our family my dear mother was the guiding influence in my life. To her, truth, honesty, dependability, forthrightness, ambition and a determination to achieve your goal spelled character, self respect, honor, security and the respect of others. These virtues were constantly brought to my attention in my boyhood and during my growing years into manhood.

At the age of eleven I wanted more than anything else to become a musician and chiefly a cornetist. The matter was given serious consideration by our family; my uncles, successful business men in my home town (Middletown, Ohio) were strongly opposed to having a musician in the family. They argued such a profession offered very little if any stability, security or respect and decided I was to become a merchant. I persisted and finally won out. My parents invested fifteen dollars in a cornet. This was a tremendous outlay for them. My first teacher was the local town band leader and a cornetist of more than ordinary ability. For the splendid foundation he taught me, he commanded my love and respect all of his life.

After a year he moved away; this confronted me and my parents with

a serious problem. Mother, who believed that the best is always the cheapest, took me to Cincinnati to play for William J. Kopp, then first trumpet of The Cincinnati Symphony Orchestra. He agreed to take me for his pupil and under his guidance I made



Dr. Frank Simon

rapid progress the next two years. One day, he advised me that I now should study with Herman Bellstedt, recognized as one of the world's great cornetist, conductor, composer and arranger. After an audition he accepted me as his pupil and straightforwardly admonished me; "Young man, I expect you to do your part, and I'll do mine." To study with this famous man

meant a real sacrifice to my parents, for it took approximately six dollars each week for train fare, lesson, lunch, car fare and occasional music.

I can still hear my mother's words as I left for the train each week. "Make good my son, you will never know how hard it was for me to get this money together." With these unforgettable words I was determined that they would never regret their faith in me. I practiced faithfully with a chair holding my book — for it was a year before I became the proud owner of a metal music stand. Mr. Bellstedt fired my ambition to fever pitch. When he played for me, I was transported into another world. He was a stern, exacting tutor with very little patience. In other words he put the fear of God into me. Occasionally a casual smile was my reward for a satisfactory lesson.

He did much arranging for Mr. Sousa, especially the yearly humorous on the popular song of the day. He was also soloist on the 1904 & 1905 European Tour with Mr. Sousa, and knew the requirements in that famous organization.

Upon learning from Mr. Sousa that Mr. Herbert L. Clarke wished to retire in several more years, he inquired if he (Bellstedt) had a recommendation for an assistant to Mr. Clarke and one who could eventually succeed him. I was recommended and after several years as cornet soloist with Weber's Prize Band of America and several seasons in The Cincinnati Symphony Orchestra, I joined the Sousa

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Effective Fund Raising Program For Bands

by R. H. Simpson, Band Director
Red Oak High School Band
Red Oak, Iowa

Our money problems are no different from those of other school bands over the country. To *expand* our service in music to students and to our community, we need extra money beyond what the School Board can allot to us . . . and *we* are earning that money. We are submitting this article as a report of a very special and highly successful fund raising plan based on a new approach to community service. We hope that our colleagues in music, who agree with our approach, will report on similarly valuable fund raising projects *they* are using. Only by *sharing* our ideas can we solve our problem.

Our own Administration and Board of Education are cooperative and generous. We can have no complaint and we do understand that their money problems are even bigger than ours. But it comes down to this: we get enough money to do a good job of organizing, equipping, training and running a good band. Money for the additional big or little music projects which a band can undertake must be raised by the band itself. The active cooperation of Band Parents and music lovers is essential and the money raising projects must be *worthy* of their active participation.

Inevitably when the band must raise money in projects other than "performances" the question of drives — sales drives, that is — comes up. Somebody *always* says, "Get the bandsters out to sell something."

To us this is an incorrect approach. We are not against sales drives per se. We *do* oppose careless choice of items

for sale as unbecoming to a school band; and harmful to our standing in the community. We in music are educators first of all. We have a mission of high cultural purpose. If a band is going to sell something we must set up the kind of drive that has the following attributes:



R. H. Simpson

1. No competition with local stores or with fund raising activities of other community groups.
2. Sale of a *wanted* item at standard prices: dollar value for dollar received.
3. There must be educational value *in the work* for participating students.
4. The program must have *real* publicity value and serve to enhance the standing of the band in the town.

5. There must be no money risk — no advance investment in merchandise.

6. The drive must be a public service, helpful to the town, approved by community leaders.

On the face of it this set of rules looks like a pretty big order. It rules out competition with Girl Scouts and Camp Fire Girls on candy, peanuts, magazines, cookies, greeting cards and the like. It limits our competing with P.T.A., church groups and service clubs who are usually running cake sales, rummages, covered dish suppers, pony rides. So you ask, "Where do we find the product or products that fit the listed rules? Are there any such around?"

Reader, *we've* found *one* . . . and we think when this report is digested other bands will report on *others*. The key to success is that if we're going to have sales drives let's sell products that get the people to say, "Thanks for coming," instead of, "Don't we pay enough school taxes?"

We're in the middle of such a situation right now. We're counting up the first few hundreds of dollars in profit already earned. We're looking forward to the hundreds *still* to be earned.

Our specific effort is based on sale of the new 50-Star Flag. It's called "Operation Old Glory" and we consider it a program to revive the tradition of flag display on national holidays. On July 4 we want to see a flag flying from every home, every store, every building in the Red Oak area. As for business buildings and institutions, our band members and Band Parents Association seek to have *them* fly the new flag every day.

It's true, of course, that we're raising needed money. But in some respects that's a secondary issue. This is a project in patriotism; and we consider it our duty to educate our town in the meaning of the Flag, in its symbolic importance, in how to honor and revere it.

Our service includes *everything* in the line of flags: from a 12" by 18" school room flag to a 20 foot by 30 foot flag and a sixty foot pole to go with it — from a set with pole and holder for a window sill, to a gorgeous all-nylon, gold fringed indoor outfit with brass eagle, brass base. If it's something in the line of flags and banners and somebody in Red Oak wants it . . . *we've got it.*

Basically we're selling patriotism — not flags. We permit no high pressure selling. Our position is that we're making the widest possible choice of U.S. Flags available so that everyone can have the flag he wants. If anyone doesn't *want* the flag, that's a basic American privilege which we respect (even though it's a little hard to understand).

Now as to details. Our project is a packaged, copyrighted program. It is available on an exclusive basis to one non-profit organization in any town through its national sponsors, Fund Services, Inc., P.O. Box 102, Westbury, New York, Louis M. Cottin, Director.

If a group is accepted for local sponsorship by this organization, all mate-

Red Oak, Iowa

Red Oak is a county seat town of almost 7000 population, in Southwest Iowa. There is one high school of 400 enrollment. The total school population is about 1650, with 245 in instrumental music.

The Red Oak High School concert band competes in Class A although it is classified B by enrollment, and is a consistent Division I winner in concert competition as well as being a leader in total number of Division I ratings earned in solo and ensemble contest.

In addition to its participation in school projects, it is active in community affairs. One of its major functions is its series of ten summer concerts which are popular and well attended even in these days of television and other perhaps more sophisticated entertainment. Such sharing in community affairs makes a band an ideal organization to promote a city-wide project such as the "Operation Old Glory" flag campaign.

rial needed for the Drive is supplied without cost. This includes special personalized catalogs imprinted with the Band name for home sales, larger catalogs for commercial sales, receipts, order forms, bookkeeping stuff.

Texts for local publicity and instruction for contacts with other groups, speeches, educational suggestions and proper selling procedures are also provided.

Groups accepted for any town assume the obligation of conducting the program with the dignity our country's Flag deserves. Discounts are on all sales; and run between 25 per cent and 33% per cent. Educationally, our band has tied our flag program up with the History and Social Studies Department. The effort is to use our flag as a means of widening the citizenship and patriotic awareness of our students and *through them* of the town itself.

True, we're getting special benefits right now because the 50-Star Flag is new and everybody wants at least one. But if anybody can think of a more effective symbol for teaching Americanism than the Flag itself, we'd like to know about it. We could add quite a few details, but we think our point is made. To raise funds we have found one community service project and we're looking for *more* of the same.

On July 4 next, when the new 50-Star Flag becomes official, we look forward to a brave array of flags and possibly a flag in every home in town. We'll be proud of our work (and fairly rich too) and our town will be proud of our Band. Everybody benefits.

Now that we've told *our* story, who has another idea for fund raising that

wins praise rather than complaints?

Editor's Note . . . THE SCHOOL MUSICIAN invites all band directors to submit "Fund Raising" ideas that they have found to be successful. Articles will be published in order of reception. Mail all articles to: Forrest L. McAllister, Editor, THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.

The End

Cover Photo

Visual Aid No. 7

B♭ TENOR SAXOPHONE . . . The saxophone has often been referred to as an instrument the belongs to both the brass and woodwind families. Its sound carries the characteristics of both. It is constructed of brass but played with a reed. The saxophone family is quite large, starting with the small B♭ Soprano, to the E♭ Alto, B♭ Tenor (pictured on this month's cover), E♭ Baritone, and B♭ Bass. The full saxophone choir gives an organ like tone effect. It is used extensively in dance orchestras, but is very necessary in the concert band. Many symphony conductors use the instrument effectively.

The young man shown on this month's cover is Terry Lepper, tenor saxophonist in the famous Joliet Grade School Band of Joliet, Illinois, which is under the general direction of Mr. Charles S. Peters, Supervisor of Instrumental Music.

The cover photo is copyrighted by RICARDO STUDIOS, Joliet Illinois.

We welcome your news



**MAKE MONEY SELLING
THE NEW 50-STAR FLAG**



UNITED STATES FLAG DRIVE

Be the first in town to offer the 50-Star Flag. This is a perfect fund raising program for bands and school groups. Exclusive — one group to a town. No investment in flags required. We supply personalized sales material, sure-fire publicity texts, sales ideas and a time-saving bookkeeping system.

With our plan you can offer flags in all sizes, all fabrics and sets with poles and holders for indoors and out; to homes, businesses and institutions. Write for details: Dept. S. M.

FUND SERVICES INC. 619 Darmouth St. Westbury, N. Y.

Music Education Aids in the Creative Use of Leisure Time

By Barbara Driggs
Chariton, Iowa

Clifton Burmeister, North Central MENC President, made a statement attributed to Richard Evans at the recent Iowa Music Educators Convention in Des Moines. The statement was: "The outcome of a people depends upon the quality of its idleness." Here lies a challenge for the music educator. Not all of our students will go on to be professional musicians or teachers. It is no longer enough to educate the remainder only to appreciate good music after they graduate; we need to encourage adults to participate. Many recreations are vying for the leisure hours of the American people. Increased activity in music after graduation places greater emphasis on the need for music in the school curriculum.

The Aeolian Singers of Chariton, Iowa, is a prime example of one of the reasons for the existence of music in our public schools. For the twenty members of this group, leisure time has been a creative experience.

Chariton is a small midwestern town of 5000 people located in South Central Iowa, no different from any other community of its size. What has been done here can be done anywhere.

The Aeolians started seven years ago as a male quartet. Within a year it expanded to a chorus of twenty voices with John Driggs, Chariton High School instrumental director as conductor. The members included a corporation president, a bank vice president, and a farm operator as well as other businessmen and housewives.



Here are the members of the Aeolians, listing their names and vocations: Front Row (l to r) Mrs. Don (Irene) Fuller, housewife, Mrs. John (Barbara) Driggs, housewife, Myrna Vaughn, grade school music teachers, Mrs. Ellsworth (Elizabeth) Johnson, gift store owner, Nancy Thomas, student accompanist, Mrs. Leland (Jean) Clore, housewife, John Driggs, director. Second Row (l to r) Wesley Deaver, farm operator, Mrs. Leon (Zona) Foderberg, housewife, Mrs. Bill (Donelle) Cusack, housewife, Mrs. John (Audrey) Rhodes, housewife, Mrs. Robert (Sue) Johnson, housewife, Mrs. Dwight (Ruth) Vredenburg, housewife, Don Fuller, Burlington agent. Top Row (l to r) Harlan Ranshaw, driver training instructor, Glen Nadgaard, shoe store owner, Gilbert Gorton, bank vice-president, Bill Eikenberry, lumber dealer, Joe Hixenbaugh, farm implement dealer, Allan Kellar, high school vocal teacher, Dwight Vredenburg, president Hy-Vee food stores.

News of the group spread rapidly and soon appearances were made out of town as well as in Chariton. Each engagement brought new challenges and very quickly a group that originated only for the pleasure of its members realized that the true enjoyment was in excellence of performance. The loyalty of each member is shown by the regularity of attendance at the weekly rehearsals.

This enthusiasm and desire to be something more than just a community chorus carried the group to performances all over Iowa including the Des Moines Art Center, the Iowa Music Educators State Convention in 1958, and the North Central MENC Convention in Chicago in May, 1959. None of the members, including the director, are salaried. Expenses such as music, travel, and wardrobe are paid by the members. If money is received for any performance it is contributed to the high school music department.

In addition to the concert appearances, the Aeolians have produced a light opera or Broadway show each year since 1955. "Die Fledermaus" was presented the first year with a cast of 50 and an orchestra of 28 pieces. Interested adults in Chariton other than Aeolian members made up the rest of the cast. The orchestra is composed of Chariton High School brass and wind players with the strings coming from towns as far away as sixty miles. With show business firmly established, the following years brought "Oklahoma," "Show Boat," "Annie Get Your Gun," and "The Most Happy Fella" to the Chariton stage. In March of 1960, "Kismet" will be the sixth Aeolian production.

Entering the field of show business with the same zeal as they did concert work, the Aeolians gained widespread acceptance. Each year more people have joined the cast and production crews, and audiences have increased making additional performances necessary. Last year the show played to approximately 3000 people, and remember, in a town of 5000. Next year "Kismet" will also be performed in Centerville, a neighboring community. Among those regularly in attendance are the Governor of Iowa, and music educators from the State University of Iowa and Drake University. Writing about the Aeolians recently, Dr. Francis J. Pyle of Drake said, "It is with pleasure that I recall the excellent performances of the Aeolian Singers in formal concerts at Chariton, at the MENC Regional Convention in Chicago, and this fall at the Des Moines Art Center. The group to my mind is unique in that it: has con-

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An Action Program For Music Educators

Lloyd F. Swartley, ASBDA
Supervisor of Instrumental Music
Board of Education
Duluth, Minnesota

"A balanced education for all" is an objective of our free public schools. Originally organized to teach children to read and write and to prepare young people for college, the schools expanded the educational program to the place where it could meet the needs of people living in a democracy. For years, a curriculum has been designed for the average child, with special classes for mentally and physically handicapped children.

Even before Sputnik slapped space in the face, the public schools were further expanding with educational programs for academically talented children. Since Sputnik, there has been a great hue and cry about the fact all young people should be more serious about education and should devote more time to "the solid, academic subjects." With much fanfare from highly-respected national leaders in other fields than the education of youth, a cult has developed which advocates the teaching of academic subjects to the exclusion of other subjects.

Some teachers of music are finding that this emphasis on academic subjects is wrecking their program; some administrators are even apologetic about offering music in the curriculum; some parents and pupils say there is not time in the school day to take music along with the "solid subjects"; and some taxpayers again raise the perennial cry, "cut out the frills—like music."

The responsibility of continuing a strong music education program in the schools lies squarely with music teachers. You cannot carry out this

responsibility successfully with weeping and wailing; you have to take action. Your job lies in two areas: (1) a strong program; (2) and the interpretation of this program to the public.

No amount of publicity can save a program that is inherently weak. You have to evaluate your course in terms of what it is doing for pupils and in

interpret it in this way to their parents. If they have to reach high standards of excellence, if they have to put real effort into the work, they will have more respect for it as an important subject. We might as well be realistic and also admit that much of the success of the program depends upon the teacher's enthusiasm and ability. An outstanding teacher of any subject attracts good students.

The next step is to "sell" your music course to the administrators. Almost every school administrator says he believes in offering music in the curriculum. The theme of the 1959 AASA convention was "Education and the Creative Arts." But too many administrators still feel that music is an extra-curricular activity along with the school carnival, or at best a subject for young people "who can't do academic work." For several years I was on the supervisors national committee for high school curriculum. Surveys showed that it was nearly impossible to schedule a 6-period day program in which a pupil could take both vocal and instrumental music to say nothing of music appreciation and theory.

"There isn't time for music in the curriculum" is a cry of administrators as well as of pupils and parents. You have to help them to understand that music is such an integral part of education that time *must* be made for it in the school day. One solution is the reduction of the length of class periods so that another period can be included. Another solution is to eliminate the



Lloyd F. Swartley

terms of your own teaching. And you have to hammer home to pupils the values they are getting from your course; you can't be subtle about this. Part of our difficulty lies in the fact that young people, enjoying music class, consider it only fun; and they

(Turn to page 52)

Save Your Notes—On Tape

As Told To L. J. Cooley

If you are among the nation's 30,000,000 amateur musicians who have discovered what fun it is to "blow your own horn" in a neighborhood band, you might try putting a few home-made notes on tape. Tape recording equipment can sharpen your musical prowess as well as provide a lasting record of accomplishment.

Your tape recordings can vie with the professionals' if you try a little experimentation, imagination and a few basic suggestions from the American Music Conference. These tips will help you determine the best placement of musicians and recording equipment for your home "sound studio."

The basic ingredients for "tape-it-yourself" sessions are a group of enthusiastic musicians — family, friends, business associates or neighbors; a place to record; and, naturally, a tape recorder.

As far as the studio is concerned, almost any room with a normal eight-foot ceiling will do. It is seldom necessary to have a room with more acoustic properties than those provided by drapes, rugs and upholstered furniture. The average living room or recreation room is quite acceptable.

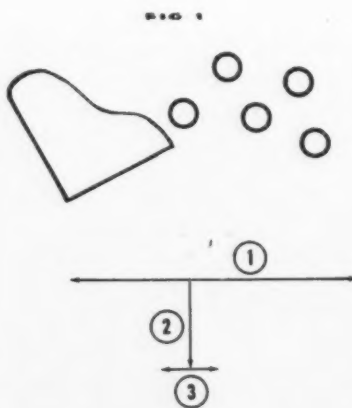
Contrary to popular belief, it is possible to make good recordings with one microphone. In fact, most amateurs will do better with a single mike than with a multiple set-up. For special effects an additional mike and a mixer — a device to balance the sound levels of the two mikes — are recommended. The extra mike can pick out a solo part and balance it against the rest of the band or it can blend vocal accompaniment.

By varying the distance of the single mike between the music source and

the walls of the room, you can achieve the correct proportion of directed and reflected sound. This will give you the sparkle and mellowness normally associated with dual-mike arrangements.

The suggested procedure for positioning the mike is to move about the room while listening to the band play.

Three steps to proper positioning of your recording microphone for the best "feeling of presence" in the finished tape are shown in Fig. 1. At some



convenient distance from the musicians, walk from left to right (line 1) with one ear covered until you find a spot that gives good "balance" — no one instrument overpowering the others. Still closing one ear, walk back and forth (line 2) with the other ear toward the combo, until you get the best "blend" or ratio of direct sound to reflected sound. Last, make a final adjustment left to right (line 3) for balance.

Stand in front of the band and face to the right. Place your hand over

your left ear. Your right ear, away from the band, will give you the best indication of what a single mike will pick up. Walk to and fro and stop where the music sounds best. This will give you the correct distance. To determine the best direction, walk back and forth in front of the band maintaining the distance already established.

It may be that no matter where you stand one or more of the instruments will be too loud or too soft. If so, move the instruments to various positions. The suggested arrangement is: brass and drums to the rear; strings, piano and guitar to either side; and woodwinds front and center. You might have to vary your arrangement slightly depending on the size of the room and the number and type of instruments.

When the musical group is several players deep, an additional mike adjustment for depth may be required. After steps 1 and 2 in the preceding figure, the microphone can be moved higher or lower through an imaginary arc projected from the midpoint of the group, to check the possibility of a better blend of front and rear instrument tones (Fig. 2). After the best mike height is determined, a final check (straight dotted line) in or out from this spot can be made.

To determine the correct microphone height, record a few bars with the mike in several different positions. One position will sound better than the others.

For blending a voice with the group, treat the vocalist and the mike as a single unit. Determine the best distance, usually one to two feet, between the mike and the vocalist and move the two in the same manner as above.

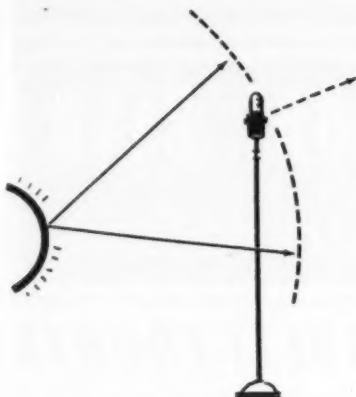


FIG 2

When recording a vocalist against a piano (or instrumental) accompaniment, first determine the best recording distance between mike and singer without accompaniment. The microphone at chest height, usually one to two feet from the vocalist, will allow the voice to pass over instead of into it (Fig. 3). This provides the best re-

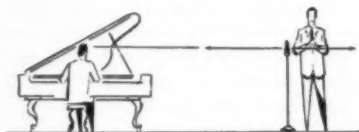


FIG 3

sults. Keeping this distance constant, move mike and singer as a unit closer or further from the accompaniment until the best blend and balance is found. If the piano is the grand type, it is preferable for the microphone to be on a level with the midpoint of the raised piano top.

If you use a separate mike for the vocalist it may be best to place it in another room. In any case, a fifteen-foot separation between mikes should eliminate any feed-back.

If you do dabble in dual-mike setups you can achieve some interesting effects that are often worth the additional expense. For one such variation suspend a mike a good distance from the band and place the other close to the piano. The result will be a sparkling piano and a soft background of accompaniment.

Perhaps you would like to play with a professional band.

Series of recordings have been devised that allow you to do just that. Selections are offered with your part missing and all you do is add the necessary notes. The records are known as Add-A-Part (Columbia) and Music

Minus One (Classics Edition) and offer a new way to have fun with music. You can even tape yourself playing with some of the best bands in the country.

Incidentally, these records are a good way to practice. They allow you to repeat as often as necessary to polish your part before the band assembles. When the group finally does get together for rehearsals or sessions the efforts will be much more productive.

Whether you use professional waxings, your own tape recorder, or a combination of the two, modern recording equipment can add a new dimension to your amateur group. And it will give you a library record of your progress and fun with music.

The End

Music Education

(Continued from page 46)

sistently maintained high performance standards, has consistently sung an excellent repertory, has maintained a balanced program including both fine concert material and excellently produced works for the music theatre, has over a number of years contributed significantly to the musical and cultural life of its own community, has provided an excellent participating activity for the musical adults of Chari-



A teenage jam session goes on tape as a basement recreation room is turned into a sound studio with simple equipment. Here two mikes are used, one picking out the piano to give it solo billing, backed by the other three instruments picked up by the second mike. The teenager at the recorder watches sound levels from the two mikes on separate meters, as a check on the balance of tones.

ton, and has established an administrative unit which could well be observed by other conductors and communities wishing to enrich the participating cultural activities potentially available to their own citizens."

Groups such as the Aeolians are a forceful answer to those who would underestimate the value of music in our school curriculum. Through the creative use of leisure hours made possible by our school music programs, an Iowa community has experienced an uplifting of its cultural resources.



Tape recordings of family or neighborhood music, like home movies, can give you hours of enjoyment in the years to come. Here, the Lewis family of Winnetka, Illinois, is shown making a library record of their progress and fun with music, using modern tape recording equipment.



THE SCHOOL MUSICIAN is the Official Organ of the American School Band Directors Association.

AMERICAN SCHOOL BAND *Directors Association*

ASBDA SURGES FORWARD ON MULTI-FRONTS

**Valuable Research Studies Continued
New Projects Initiated
Plans for Next Convention
August 1960 — San Antonio, Texas Started**

By Arthur H. Brandenburg
ASBDA Editor
Elizabeth, New Jersey

Having finished reporting on the last of the American School Band Directors' convention held at Rochester, Minnesota in December 1959, the editor received an urgent message from down Texas way indicating three planners are right busy in San Antonio rigging up a "vacation" convention like only the boys of "Ranger" fame can produce. Newly elected President of ASBDA Everett L. Roberts of St. Petersburg, Florida, and Past President Robert W. Dean of Spencer, Iowa have flown to the "Lone Star" state and did join with Earl Pat Arsers, also a past president of ASBDA, for the express purpose of laying the ground work of a real summertime relaxing but profitable convention program.

The very fact that the large membership of the Texas Bandmasters Association is also meeting in San Antonio near the same time, offers an unusual opportunity for both ASBDA and the state's band leaders to share many features of each other's broad programs. Music industries and publishers exhibiting will be able to "hit two conventions" virtually simultaneously with one expense of traveling, which should make associate members of ASBDA respond with glee.

The historical background of San Antonio, Texas with its "Alamo — one of America's Seven Historical Wonders," (recently fully described in *Coronet Magazine* of February 1960 by Keith Elliott) is enough to beckon visitors to this city by the millions each year. Then coupled with the southern hospitality of the local Cham-

ber of Commerce, the Hilton Hotel and Inn, and the close proximity to the Mexican border for a short sojourn there, an unforgettable "vacation spot" is certainly in store for all who attend.

For those who are apprehensive of southern climate in August should remember that southern hospitality has a way of coping with extreme temperatures through modern air conditioning devices.

ASBDA's convention chairman, "Pat" Arsers has in mind taking one period during the convention for a picturesque visit to "Old Mexico" for atmosphere and color, and the *SCHOOL MUSICIAN* has promised to share some



ALAMO — Shrine of Texas Liberty. Most famous of the missions. In 1836 during the war for Texas independence, the Alamo was the scene of one of the most heroic events in the history of our nation. All of the defending Texas soldiers were killed here while besieged by troops under the Mexican general, Santa Anna. The battle cry, "Remember the Alamo," carried the Texans to victory at San Jacinto 46 days later. ASBDA members and their families won't want to miss this historic shrine.

interesting views of the land to be visited. President Roberts will keep these columns well supplied with details of the convention program as they are set into place.

In the meantime the many research committees of ASBDA, all of whom are virtually standing committees, are pursuing their projects to greater depth or are revising them so they can be kept up to date. Those interested in Visual Aids and Recordings should write to Arnold W. Berndt of Birmingham, Michigan. He had added a valuable and up-to-date supplement to his former compilation. Our advice is, "Don't be without it." Likewise, Robert W. Dean, Chairman of the Solo and Ensemble Materials Committee has added a substantial amount of top notch material to the areas not previously covered, and his list is now one of the finest of its kind in existence.

By sheer perseverance of devoted workers, under the chairmanship of Milton Trexel of Ames, Iowa, the "Standardizing Instrumentation of Band Publications" has come up with a report that can now be used to good advantage by all publishers of school band music and it will more closely meet the needs of ASBDA's active members.

At the Rochester convention, an "Attendance Review Board" was in operation for the first time. This committee has the responsibility of checking on the attendance of active ASBDA members. The mandatory obligation of each member to attend at least once every three years is now in force, unless there are extenuating circumstances preventing a member's fulfilling this obligation. A letter or bona fide evidence submitted to the president or secretary is now necessary when the third consecutive absence from a convention jeopardizes an active membership.

One of the most discussed topics at the last convocation was the matter of time allotment for band and instrumental instruction in relation to other subjects in the school curriculum. Be-

caused by the acceleration of the mathematics and science programs, many schools, particularly large high schools, reported a reduction in membership in school bands. A large number of band directors in the junior high area felt that at least a seven period day or more was necessary to take care of the additional load of subject matter to be taught without serious interference with the instrumental schedule. The general opinion finally voiced by the majority of ASBDA's members attending was that a three-pronged study of considerable depth should be launched at this time, to see what could be done to remedy the situation. Particularly was it thought best to institute the study now as Dr. James B. Conant and his national committee are surveying the comprehensive junior high schools in the country. It was suggested that ASBDA should begin the time allotment study for elementary schools and the secondary schools, be they 8-4 in plan, 6-3-3 or any other variant. Volunteers from the active membership who feel this topic to be of the utmost importance on any of the levels suggested should write to Dale C. Harris, General Research Chairman, and offer their services to assist in this study.

It was discovered that not all active members of the American School Band Directors' Association had been reached by mail by the John Philip Sousa Memorial Project, hence the editor is



1960 ASBDA CONVENTION HQS. . . Here is the beautiful air conditioned Hilton Hotel that will be the official headquarters for the ASBDA Convention at San Antonio, Texas, August 18 to 21. Members are urged to write for reservations early. Address your requests to Thomas Powell, Manager, Hilton Hotel, San Antonio, Texas.

Make Your Reservations Early

All ASBDA members are urged to make their Hotel reservations early for the 1960 convention, August 18 through 21. Write to: Mr. Thomas Powell, Manager, Hilton Hotel, San Antonio, Texas. All rooms Air Conditioned. Reasonable rates. Plenty of free parking.

San Antonio Invites You! !

August 18-19-20-21, 1960

The beautiful and historic City of San Antonio, Texas invites all ASBDA Active, Affiliate, and Associate Members, their wives, and children, to attend the 8th Annual Convention of the American School Band Directors Association from Thursday August 18 through Sunday August 21.

"Pat" Arsers, Past President of ASBDA and your convention host tells us that the City of San Antonio plans to do everything possible to make your stay a "never to be forgotten" experience. For example: on Sunday, August 21, the entire convention (families included) will be loaded into air-conditioned busses and taken to Nuevo Laredo, Mexico (300 miles round trip) for a day of fun . . . and at no expense to the members and their families.

Headquarters for the convention will be at the spacious Hilton Hotel which is right across the street from the Hilton Inn. Both have their own private swimming pool. "Pat" reports that the rates will be very reasonable. Also . . . all rooms are air-conditioned.

While the members are at work, their families will enjoy such wonderful historic sights as THE ALAMO, which is located right in the heart of the city; La Villita, which is an exact life size reproduction of the original city of San Antonio; the famous Governor's Palace; Brackenridge Park (tremendous outdoor zoo); San Jose Mission which was erected in 1742, and many others.

Every single member of ASBDA will want to load up the family in the car and head for Texas this August, for this promises to be one of the finest conventions in our history.

Everett Lee Roberts
President, A.S.B.D.A.

appealing to all those who did not receive the regular "Sousa Memorial" packet to please drop a post-card to Lt. Col. William F. Santelmann, 318 Independence Ave., S.E., Washington 3, D.C. requesting same.

Every person who has ever been a member of a band in America and played Sousa's "Stars and Stripes Forever" or other marches of the famous composer will certainly want to contribute his name and dime to the project of restoring the Sousa home in our nation's capitol as a patriotic shrine. Let no active ASBDA member treat this matter lightly. Those bands who cannot be personally solicited because of board of education rules, might take the small contribution of the band's complete membership from concert funds.

Those states which have a membership of less than six members in ASBDA, probably the fringe areas, and have interested band directors who would like to become a part of the ever widening program of band improvement in the public schools, should write to President Everett L. Roberts of St. Petersburg, Florida for information on how to join.

The End

**By Answering
The Advertisers In
The SM, You Make
Your SM Continue
To Grow**

**Important Report of Committee on
Recommendations For Standardizing Instrumentation of Band
Publications
Given at the Rochester Convention of ASBDA**

One of the most important reports that was given at the Rochester, Minnesota ASBDA convention was that of the committee on "Standardizing Instrumentation of Band Publications." The research for this project had been carried on for two years and the data assimilated came from polling the active and associate membership of ASBDA and other cooperating band directors from several states. Every size school was included in this study. The committee that worked on the report consisted of: Robert Davidson of Plainview, Texas; Victor Zajec of Philadelphia, Mississippi and Milton Trexel, Chairman, of Ames, Iowa.

Recommendations for changes and/or improvements in the full and symphonic (overture size) arrangements:

1. Eliminate "solo" parts in the clarinet and cornet music.
2. Use 60 or 70 pound paper for all music published (semi-gloss).
3. Good, clear print is imperative.
4. Number each publication at beginning of strains, key changes, etc., so that at least every 4 or 8 measures are

numbered for rehearsal technical aid. Place the key signature on each staff.

5. Playing time (duration), tempo markings, and metronome speed should be indicated. Also at all tempo changes.

6. When feasible the following parts should be printed back-to-back: C & D \flat piccolo, E \flat contra bass clar; F & E \flat horn.

7. Each publication should include a full score — except for lighter type program numbers. (The latter for cost reduction).

8. The following parts are optional according to the wishes of the composer or arranger: 4th B \flat Clarinet; 4th Cornet, 1st & 2nd Trumpets; English Horn; Bass Saxophone, Marimba, Harp, Fluegel Horn, E \flat Flute, Alto Flute and others. PLEASE genuine E \flat Alto Clarinet and Trumpet parts written to fit the instrument.

9. Program notes, recordings, and instrumentation should be on the score (if possible).

10. The order of instrumentation should always be consistent as listed below:

Band Instrumentation

Full	Symphonic	Full	Symphonic
1 FULLSCORE		1 Tenor Sax.	1
1 Conductor		1 Baritone Saxophone	
1 Piccolo C-D \flat		2 1st Cornet	1
2 1st Flute	1	2 Second Cornet	1
2 2nd Flute — or 4 Fl.	1	2 3rd Cornet	1
1 1st Oboe		1 1st F-E \flat Horn	
1 2nd Oboe		1 2nd F-E \flat Horn	
1 1st Bassoon		1 3rd F-E \flat Horn	
1 2nd Bassoon		1 4th F-E \flat Horn	
1 E \flat Clarinet		1 1st Trombone	1
3 1st B \flat Clarinet	1	1 2nd Trombone	1
3 2nd B \flat Clarinet	1	1 3rd Trombone	1
4 3rd B \flat Clarinet	1	1 Baritone T.C.	1
1 E \flat Alto Clarinet	1	2 Baritone B.C.	1
1 B \flat Bass Clarinet	1	4 Bases	2
0 Contra Bass Clarinet	1	1 String Bass	
(B \flat & E \flat back to back)			
1 1st Alto Sax.	1	1 Tympani	
1 2nd Alto Sax.	1	3 Percussion	2

An Action Program

(Continued from page 47)

school study period, making pupils responsible for doing their studying after hours, with the school library available to them. Yet another solution is lengthening of the school day, adding one more class period. Lawrence G. Derthick, U. S. Commis-

sioner of Education, writing in the January 1959 issue of *Parents' Magazine*, said that a longer school day and a longer school year are among the "musts" for better schools.

Such changes are made by administrators and boards of education only if they meet with the approval of the community; and they get that approval only if the public under-

stands the importance of music education and other enrichment programs. We shall review here a few of the points music teachers should emphasize in an information program.

One of the outstanding education authorities who recommends the arts as part of the curriculum is James B. Conant, who says in his publication *The American High School Today*: "All students should be urged to include art and music in their elective program." In his recommendation of programs for academically talented students, he says: "If the school is organized on a seven- or eight-period day (recommendation 12), at least one additional course without homework (for example, art or music) may also be scheduled each year."

Academically talented young people are frequently gifted in the arts. To deny them the opportunity to study music is to take away from them what is their due. Educators agree that pupils should work up to their capacity; music has had a great part in keeping the gifted child's program not only balanced, but also heavy enough to be a challenge to him. In many cases, the gifted can take music as an additional subject, along with all the little electrons and hyperbolic parabolas.

School leaders are frequently prominent in music. A recent survey of one of our Duluth high schools shows that participating in the music program were: 7 of the top 10 students; 7 of the 14 students on the junior honor roll; 4 of the Boys' Club officers; 2 Student Council members; 11 of the 29 members of the yearbook staff; the outstanding boy and girl in the senior class; and a majority of the junior class officers.

If we are truly to educate our young people, we must offer them a balanced program to include the humanities along with science, mathematics and foreign languages. The thoughtful student is demanding this. "The thinking man"—whether he be a scientist, professional man, industrialist, mechanic or laborer—needs an outlet for his creativeness, an outlet which is frequently music. A Duluth graduate (also a Ph.D. in science), one of the top men at Los Alamos, plays in a string quartette. Four Duluth doctors have a clarinet quartette, while the Duluth Civic Symphony Orchestra is composed of housewives and men from the professions, business and industry. In Minneapolis, a string quartette composed of outstanding physicians rehearses one night a week. Then there are the millions of adults who, although they cannot play an instrument well, nor

(Turn to page 63)



THE SCHOOL MUSICIAN is the Official Organ of Phi Beta Mu.

Jack H. Mahan
National Executive Secretary
2019 Bradford Drive
Arlington, Texas

We are still elated over the fellowship that was afforded us at Mid-West during the installation of the XI (Illinois) Chapter. The opportunity to be with Brothers from most of our Chapters and to become acquainted with their Chapter activities was most gratifying. It will be well if as many of us as possible could make plans now to attend our luncheon at Mid-West next December.

The Phi Beta Mu semi-national get-together will be in Enid, Oklahoma during the tri-state festival. The dinner will be in the Youngblood Hotel on Friday, May 6, 1960. Our hosts will be the Beta Chapter. Our National President, Dr. Milburn Carey who is the Tri-State Managing Director, will be the master of ceremonies. All Brothers who have participating individuals or organizations will naturally be present. May we take this means of suggesting that if you have never attended Tri-State, do so. This will be an excellent opportunity to view the nation's largest event of this type, and get to know more of our Brothers.

Since our last writing, several Chapters have sent a report of their recent meetings.

The Eta (Tennessee) Chapter reports that they have installed three new members. Namely, John R. Dukes, Nashville; Floyd Rogers, Nashville; Joseph Smith, Murfreesboro. Their new officers are: Gil Scarbrough, President; Kenneth Large, Vice-President; and Horace Beasley, Secretary.

The Gamma (Indiana) Chapter, in its November meeting, honored six bandmasters with membership. They are: John Colbert, Harry Hart, Paul Jones, Gerald Bordner, Hal Meurer, and Paul Silke. The new officers are: William Kleyla, President; Robert Carr, Vice-President; and Ronald Gregory, Secretary.

The Epsilon (Louisiana) Chapter, in its annual meeting last November, installed Robert Minniear, Shreveport, and Herbert Gathright, Monroe. The

newly elected officers were: Joe Sheppard, President; Norman Smith, Vice-President; Jim Clark, Secretary-Treasurer; John Gilfry and Harry Greig, Board Members.

We are at present preparing to attend the Alpha Chapter meeting in February which will be held in Austin, Texas, at the T.M.E.A. Convention Clinic. A report of the Mother Chapter activities will be made in the next column.

Chapter Secretaries, please send us information about your Chapter activities, so that we can keep the Brotherhood informed.

Send all correspondence to Jack H. Mahan, National Secretary, 2019 Bradford Drive, Arlington, Texas.

Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versed in classical, secular, and popular music. Readers of their column, or music publishers may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Oneida St., Joliet, Illinois . . . The Editor.

The other day the mailman brought a package of music to our door and when it was opened we found it contained an organ score that reminded us just how fast this old world is spinning. This score is of Theodore Dubois' famous "The Seven Last Words Of Christ", is scored for organ and includes the soprano solo. The publisher, G. Schirmer of New York, should be most proud of this score—it is easily read, the paper binding is stiff enough to stand up smartly and the price is most reasonable, \$5.00. (Lenten music) Then the next day along came two folios from Mills Music, Inc. also of New York, and these were of most requested pop tunes—one is titled "Mills Popular Standards" and the other "Mills Popular Favorites"—both are registered most beautifully by the Lowery Organ

Company's pride and joy Barron Smith—naturally they are scored for Lowery organs but as we have said before the arrangements can be played easily on other organs if you plan your own registration. Price \$1.50 each.

In the past few months we have been happily engaged in coming in close contact with advanced piano students who wish to turn their efforts to playing organ, thanks to a generous Santa who planted a few under individual home trees. May we pass on to you who may be trying the same thing: that all the practicing on scales that you no doubt thought was a huge waste of time and strictly a bore, and all the trials and tribulations with chords, what they are and why, and all the bother of teacher saying count, count, count, believe us, it is worth the time and nuisance and without it you're in much trouble. This goes even more if that's possible with playing an organ. To just play a tune without counting just sounds awful—to try to sing with someone who doesn't count is impossible—and to try to dance to it is hopeless. Yes, playing an organ is just like playing any other instrument—it's either right or it's wrong. And knowing the difference between a half-note and a dotted eighth helps no end. So, all practice is most worth while, and all the practice you had on the piano (if you were fortunate enough to have it) was also most worth while. They just don't make up a package yet that you can buy, take home, unfold it on the music-rack of the organ, sit down and presto, play. But, that's the fun of the thing: you, and everyone else, can practice and compare notes with your fellow sufferers and see who gets there first, and it isn't always that the first success is just gifted that way, or lucky. Not always. We still admit that to some poor souls music wasn't meant to be their "line"—but most of us can at least play enough to make our family and close understanding friends, and us, happy.

HAPPY PRACTICING.

HAVE YOU MOVED?

If you have moved, or are planning to move, be sure and notify us of your old as well as your new address.

N.C.B.A. National Catholic Bandmaster's Association

By Robert O'Brien, N.C.B.A., C.B.D.N.A.

President, N.C.B.A., Director of Bands, University of Notre Dame, Notre Dame, Indiana
THE SCHOOL MUSICIAN is the Official Organ of The National Catholic Bandmasters Association.

A Basic Premise of the N.C.B.A.

By Thomas Jotte, NCBA
National Secretary
National Catholic Bandmasters
Association

"One of the basic purposes of the National Catholic Bandmasters' Association is the encouragement and establishment of high musical, educational, and ethical standards in the Catholic school band in the United States.

"A successful band program requires three definite standards. These standards are reasonable in a carefully planned, long-range band program. Most band programs fail because of administrative acceptance of low or mediocre standards and short-sighted planning.

"1. The NCBA recommends a superior musical standard of performance, by well trained students, with full instrumentation. All music should be carefully selected with regard to grade level, musical merit, and purpose.

"2. A school's music program should be directed toward material of high aesthetic and spiritual quality. In addition to being a fine musician the director of the program should be an educator who understands how to teach children and who realizes what the students need. Under a teacher of this caliber the band can be a most important facet in the educational and cultural development of the student.

"3. A school music program must have constant regard for high professional ethics in its relationship with

its teachers, administrators, students, band parents, music dealers, music publishers, and the general public.

"The basis of a good program is in long range planning. I would like to state ten basic points for consideration.

"1. Only qualified and capable teachers should be considered for the system. Teachers should have an academic background that prepares them for the responsibility of being a teacher of young minds. This not only implies a good technical background in all phases of music, with emphasis upon a major area but a knowledge of modern educational practices and techniques.

"2. A good teacher must be guaranteed a legal contract with all the attendant security. He must have both official recognition and official status in the school system.

"3. The music program must be officially recognized by and approved by the school administration. This support must be given without reservation and publicly. This is more than acceptance or encouragement, but active and public participation in the administrative, educational, and public relation phases of the program.

"4. The band program must be an accepted part of the school curriculum and the academic schedule. Both report cards and permanent records should indicate band participation and grades received. Elective credits that apply toward graduation should be given. Ideally rehearsals should be conducted for five full periods a week.

"5. A program of adequate financing must be carefully considered and adopted before the program is established. This is to include teaching salaries, transportation, uniforms, music repairs, capital additions, etc.

"6. Physical facilities should be adequate. Experts should be consulted



Thomas Jotte

About The Author

Mr. Jotte served in the U. S. Navy Reserves from 1943 to 1945. Upon discharge, he resumed a career as a professional Musician. He attended the St. Louis Institute of Music and Washington University, graduating with majors in Music, Education, and English. Since 1948, Mr. Jotte has taught in public school systems at Madison, Caseyville, and Collinsville, Illinois, as classroom teacher, classroom music supervisor, and director of band and chorus. In 1954 he founded and organized the first band program at Assumption High School and in the parochial grade schools of East St. Louis. Last summer, Mr. Jotte was elected secretary-treasurer of the National Catholic Band Association. He belongs to the East St. Louis and St. Louis Musicians Unions and holds Illinois Elementary, Secondary, and Music Supervisory Teaching Certificates.

as well as the equipment and buildings of the outstanding bands to insure proper facilities for work and development.

"7. A feeder program is a necessity in the long range scheme of development. Very few bands can develop from the freshman class to one of peak performance without the feeder program. The rare instances happen because of unplanned feeders such as public school graduates who matriculate in a Catholic High School or because the school is located in a city where specialized private training is possible and demanded. In a university city or a city with a top notch symphony excellent private (and expensive) instruction will develop the individuals at a pace that does not occur in the average community.

"8. Pre-determined musical standards can be ascertained to a great extent by the extensive use of the excellent talent testing devices now available to the trained teacher. Also, before the inception of the band program, the administrators and the planners must agree on the place and purpose of the band in the school curriculum.

"9. A consistent long range plan must be approved and adopted by the religious order in charge of the school, the present pastor, with the bishop or his appointed moderator, assuring future cooperation in case of administrative changes.

"10. Organizational machinery must be set up to carry through such a plan and policy.

• • • • •

A Significant Thought

The NCBA continues to receive request for information about the work of our committees. Some requests have come from public school band directors and administrators. We of the NCBA have all their problems—plus! Our committees are working and not sitting. Their reports are eagerly awaited and read. We are informed that many organizations report little to their membership throughout the year and rely heavily on their convention presentations. We hope to be continuously active and to utilize our conventions as a summing up of a year's activities.

In all, eighteen committees and sub-committees are working towards the fulfillment of the NCBA goals. These religious and lay bandmasters deserve our sincere recognition and gratitude. The future of the National Catholic Band movement is in their competent hands.

Summer Band Camp

The 1960 Summer Band Camp will be held on the campus of the University of Notre Dame. The NCBA band camp continues to be the only national Catholic band camp in existence. We ask your continued support and that you begin planning now to send your quota in order to assure the continued growth and development of the camp. This year's dates are August 7-15.

Convention Dates

The convention program committee is working diligently on a wonderful and worthwhile meeting at Notre Dame this coming August. We hope you plan to make it this year. The dates are August 5-6.

Information Available

For information about the work of the NCBA please write Robert O'Brien, President, NCBA, Box 556, University of Notre Dame, Notre Dame, Indiana.

The End

The Band Stand

(Continued from page 26)

13. San Jose State College
14. University of California
15. University of California-Davis
16. University of Nevada
17. University of Redlands
18. University of Southern California
19. Utah State
20. Willamette University

May we extend hearty congratula-

LAST CALL FOR ENTRY INTO 1960 ENID, OKLA. TRI-STATE MUSIC FESTIVAL COMPETITIONS

Absolute Deadline Is

Set For Sunday, March 20

The "last call" has been issued by Dr. Milburn Carey, Festival Manager for the 1960 "Competitive Events" of the Tri-State (national) Music Festival held annually at Enid, Oklahoma. More than 10,000 teen-agers are expected to vie for top honors in this, the nation's largest and finest festival of its kind in the world.

Superintendents, band orchestra,



A huge special boom is used to televise "The Million Dollar Parade." The camera can be sailed as high as thirty feet in five seconds, and lowered to street level in the same time. Results? Thrilling coverage.

and choral directors may still enter their bands, orchestras, and choruses, ensembles, and soloists if they hurry. Absolute deadline for entries in the competitive events is Sunday, March 20, 1960. The Festival will open on Wednesday May 4 and close on Saturday, May 7th. Any performing group in any High, Junior High, or Grade School in the United States and Canada is eligible to enter.

Special competitions are scheduled for Stage (dance) Bands, Bugle and Drum Corps, Marching Bands, Brass and Woodwind Choirs, and many others. More than fifty (50) of the finest judges in the nation will be on hand to adjudicate the hundreds of events.

This year, the "Million Dollar Parade" will once again be televised on Saturday morning, May 7th. The climax of the four day festival is reached when the Grand Festival Concert is presented on Saturday night by the Festival Chorus (400), Band (350), and Symphony (100).

Band, Orchestra, and Choral Directors who do not intend to enter competition this year should consider attending the festival with their superintendents for observation and evaluation. It will be well worth your while.

tions to Northwest Division Chairman Jay L. Slaughter, Ricks College, Rexburg, Idaho, and to Western Division Chairman Ralph G. Laycock, Brigham Young University, Provo, Utah, for a great accomplishment.

It is already announced that the next joint divisional convention will be in San Francisco, California in two years when San Francisco State College, Edwin C. Kruth, Band Director, will serve as host.

Original Intercollegiate Band Festival in Thirty-First Year

Having been founded at Oberlin College, May 25, 1929, the Ohio Intercollegiate Band Festival, now in its 31st year, convenes on March 5-6, 1960 at Baldwin-Wallace College, Berea, Ohio with Kenneth O. Snapp as Host Chairman, Guest Conductor for this year's Festival is Lt. Col. Albert F. Schoepper, Conductor of the U.S. Marine Band, Washington, D.C. Col. Schoepper has selected the following

program which will be played at 3:30 p.m. Sunday, March 6, 1960 in Kulas Musical Arts Building of the Baldwin-Wallace Conservatory of Music:

1. Fanfare and Allegro by Williams
2. Overture for Band by Mendelssohn
3. Cowboy Rhapsody by Gould
4. Carnival Suite by Tansman
5. Cole Porter Medley, arranged by Jolly, Chief arranger, US Marine Band.
6. Huldigungsmarch by Wagner
7. La Fiesta Mexicana-Mass by Reed
8. Valse de Concert by Glazounow
9. Pageant by Persichetti
10. Polka and Fugue from "Schwanda" by Weinberger.

11th National CBDNA Conference

— Chicago, Illinois, December,

15 - 17, 1960.

The End

Teen-agers Section

Julie Long Teen-Age Editor



From Claremont, New Hampshire, comes the above picture. Walter S. Paskevich Director of Music in the Claremont Public Grade Schools was directing the Junior Boys Glee Club in concert when this photo was snapped. Director Paskevich was amused and amazed by the boy in the front row, the second from the right. You will notice that he appears to be making faces, not behind the director's back, but straight to his face. When Mr. Paskevich noticed his comment was as follows; "I hope he was just moistening his lips."

Del Mar College Band Receives Standing Ovation At Junior Rose Bowl

The DEL MAR COLLEGE BAND, Corpus Christi, under the direction of Gene A. Braught, presented a Texas size half-time show at the Junior Rose Bowl game in Pasadena, California on December 12, 1959. By the close of the "fanfare" the audience was on its feet with a deafening round of applause. The more than 50,000 in attendance liked what it saw representing the great state of Texas, the city of Corpus Christi, and DEL MAR COLLEGE, as the band put on a show of precision marching and fancy footwork. The twirling performance of Danny Rowe, drum major of the band, did not pass unnoticed as the crowd gave a tremen-

dous ovation time after time for his terrific speed, high throws, bounces off the turf, special tricks, and, in general, his "fancy" work.

The band, on its week-long trip presented a parade and concert on the grounds of Disneyland on Friday, December 11th, and here, as at the ball game, was enthusiastically received. Among those present at the concert at Disneyland were President and Mrs. E. L. Harvin of Del Mar College, and Judge and Mrs. Charles Clark, chairman of the Board of Regents of the college.

The trip to California was financed through the efforts of the Board of Regents of Del Mar College, the Del Mar Turf Club of Del Mar, California, proceeds from the game itself, and donations from friends of the college.

Some encouraging comments received after the half-time presentation are as follows:

Ralph E. Rush, University of Southern California:

"When the DEL MAR BAND sounded off with its fanfare — what a sound! Please tell the band that everyone in the stands was standing before they were finished. It was a great show both musically and from the point of view of pageantry. Congratulations!"

H. L. Green, Coordinator of Music, Pasadena City Schools:

"Let me express to you my heartiest congratulations on the performance of the DEL MAR BAND in the Junior Rose Bowl, December 12. It was truly an inspiration to see and hear your band especially when previous eastern bands have made much of drill team contingents with a minimum exhibition of their bands. Yours was a very fine reversal of these recent appearances. Congratulations to you!"

Rod Shepherd, Dean of Men, San Bernardino Valley College:

"I am taking the liberty of expressing my personal appreciation in seeing



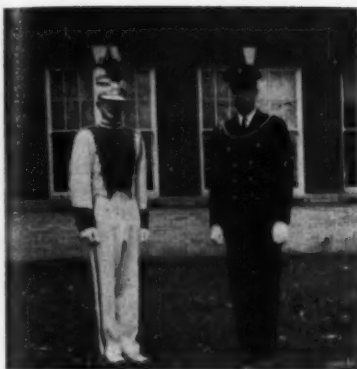
Above shown are the four attractive young Bell Lyres from Bakersfield High School of Bakersfield, California. These pretty teen-agers appeared in the "Driller Band Concert Program" held last Spring.

first-hand the excellent performance given by the DEL MAR COLLEGE marching band from Corpus Christi, Texas. Their performance at the Junior Rose Bowl game on Saturday, December 12, 1959, was by far the best I have observed being given at that annual event at the Rose Bowl."

New Uniforms Spark Band Program at Otsego, Mich.

Otsego, Michigan parents and high school students are proud of their rapidly growing school band program. This was proved when Otsego Band Boosters started a drive for new uniforms and in less than one year's time, presented them to eager bandsmen. Richard Swinsick, director of this fine band, is in his second year at Otsego where he and his bandsmen are well on their way to proving they deserve the striking new uniforms.

In the last year the high school band has grown from 45 members to an 80 member organization. Entering class A



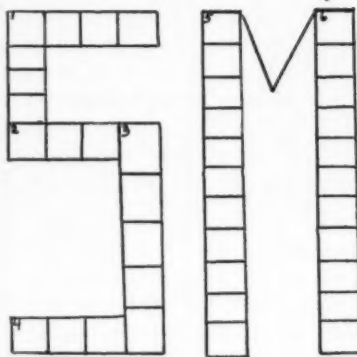
Shown in the above picture are two handsome males. Jeff Taylor, Drum Major and Richard Swinsick, Director of Otsego High School Band, Michigan.

competition for the first time this year, bandmen began their activities by receiving a superior rating at the MS-BOA District Marching Festival. The Otsego band program also boasts an outstanding junior high school band of 70 members.

THE SCHOOL MUSICIAN

Crossword Puzzle

No. 6



Across

1. Large brass wind instrument
2. Curved line above or below notes
4. Deeds

Down

1. Revolves
3. Rhythmic pauses
5. Hall for concerts or speeches
6. Apparatus for recording and reproducing sounds.

The answers to this puzzle will be found on the Classified Advertising page at the end of this magazine.

MEET THE PROFESSIONAL

Picture a tall, dark, lanky youngster of 10, begrudgingly fingering the family piano each day for half-an-hour's practice, his hair falling in his face, his pants torn from a slide into second base just a few minutes before he was rushed home to practice before his weekly lesson, and you have a perfect picture of Larry Hooper, a genial pianist-songster with Lawrence Welk's television band.

It all happened a long time back, in his native town of Lebanon, Missouri, and thanks to his folks' determination that he would grow up to appreciate good music, plus his own innate love of music, Larry found himself in school musical activities while at Lebanon High School. After graduation, he joined the staff band at Radio Station KWKH, in Shreveport, La., followed by several years' as pianist with Frankie Masters' popular orchestra, and later,



Larry Hooper

in the same spot with George Olson and his band.

In 1948, a seasoned band pianist, Larry accepted a bid to join Lawrence Welk's Champagne Music Makers, then playing in the Roosevelt Hotel in New York. His quiet, deep-low voice intrigued the Champagne Maestro, who asked him to sing, but Larry's shyness brought a prompt and determined refusal. Several years later, while they were entertaining at the Aragon Ballroom in Pacific Ocean Park, California (home of Champagne Music since 1951) Welk asked each member of the band to sing a number. Hooper's unique, impromptu rendition was an immediate hit, and led to his first recording shortly thereafter, "Oh Happy Day," which piled up an impressive sales record for Coral Records of nearly a million discs. Since then, Larry has been a dual-threat performer with the

Welkmen, both singing and playing, and highly popular with Lawrence Welk's estimated 35,000,000 weekly viewers, who watch the group each Saturday on their "Dodge Dancing Party" television program on the ABC-TV network.

Married in 1952, Larry and his wife Beverly, live in Encino, in the San Fernando Valley near Los Angeles. His hobbies include golf, carpentering, gardening, skiing, baby-sitting with their two babies, and — singing in the shower!!

Early Christmas Music

(Continued from page 37)

ording of a remarkable album of Christmas music.

The selections range from chants of hundreds of years ago, to modern carols.

It is believed that some of the music, prior to the recording, was never before heard in the Philadelphia area — perhaps even in the nation.

Plans call for the album to be made available to parishioners and all other interested recipients. Proceeds will go towards the establishment of a Catholic Choir School in Philadelphia. It will be the city's first such school.

—25th Season—

FOSTER MUSIC CAMP

Eastern Ky. State College
Richmond, Kentucky

For High School Students
4 WEEKS

\$100.00 ALL EXPENSES
BAND AND ORCHESTRA

June 19 — July 16, 1960

Private Lessons \$1.00 to \$1.50

Write:

James E. Van Beursem, Dir.

NEW ENGLAND MUSIC CAMP

24th YEAR

Boys and girls, 9-20. Active, interesting outdoor life; serious study of music. Log cabins on lake in Oakland, Maine. Nationally known instructors. Voice, instrument. Private lessons. Orchestra, band, chorus. Sports. Concerts. 8 weeks \$500 including lessons. Write for catalog.

Dr. Paul E. Wiggin
Pond Road, Oakland, Maine



P. O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

THE SCHOOL MUSICIAN is the Official Organ of The Modern Music Masters Society.

Annual Illinois Tri-M Convention

The fourth annual convention of the Illinois Association of Modern Music Masters will be held on Saturday, March 26, at the recently-completed Maine Township High School West in Des Plaines, with Chapter 458 of that school as host. This year the day's activities will begin at 10:30 in the morning with the Executive Board Meeting. At the same time, the student delegates will have a mixer and get-acquainted time until the 12 o'clock luncheon. The General Assembly will begin at 1:00 p.m., with the business meeting, installation of newly-elected state sponsors and student officers, and a musical program of solos and ensembles by members of various Chapters.

O. D. Premo, State Sponsor (North Booth H.S. in Poplar Grove) and Bill De Vore, Associate Sponsor (R.O.V.A. H.S., in Oneida) have held monthly meetings with the student officers. An excellent four-page newsletter is sent to all Illinois Chapters several times a year, as a means of "keepin-in-touch" between conferences.

Honor Banquet

Chapters may confer Honorary Membership upon alumni or adults who have taken an active and outstanding part in the cause of music and have contributed to the musical culture, either locally or nationally. More and more Chapters are presenting Honorary Key and cards to local musicians and music lovers. Chapter 330 at Brookside Jr. H.S. in Sarasota, Fla., has recently honored a local celebrity, Alexander Bloch, conductor of the Florida West Coast Symphony. He was formerly a concert violinist and assistant to Leopold Auer, the great violin teacher, while Heifetz, Zimbalist, and Elman were students of Auer. A dinner was given in Mr. Bloch's honor on December 12, 1959. A picture of the event appears elsewhere in this column.

In Our Mail

"One of the highlights of my recent visit to Chicago for the Mid-West Na-

tional Band Clinic was the opportunity of attending the impressive Modern Music Masters Initiation Ceremonies. Seeing the glowing faces of these dedicated young musicians reaffirmed my faith in the principles and ideals of Modern Music Masters, and made me proud of my membership in this national Society."

Commander Charles Brendler
Conductor, U. S. Navy Band

"Since my retirement from the leadership of the U.S. Marine Band, I have been privileged to receive a number of honors and am indeed grateful for the kindnesses that have been bestowed upon me. You may be assured that I hold my new membership in the Modern Music Masters Society among the most cherished of these honors and consider myself fortunate to have been so honored."

Lt. Col. William F. Santelmann
Retired Conductor, U.S. Marine Band

Atlantic City Conference

Tri-M will again have a display among the exhibits at the Music Educators National Conference being held in Atlantic City, March 18-22. All music directors teaching at the junior or senior high school level will be interested to stop by and learn how a Chapter in the national music honor Society can give increased prestige and dignity to the school music education program.



The Swing Choir and Dance Band of La Porte High School (Indiana), nearly all of whose members belong to Tri-M.

Swing Choir — Dance Band

The popular La Porte High School swing choir, directed by Ted Klinka, and the nationally-known dance band, directed by Guy Foreman, presented an hour-long program at the grand finale banquet of the annual Indiana Music Educators Association meeting in Indianapolis. Nearly all the members of these two organizations belong to Tri-M Chapter 202. This was the first year that other than college or university groups had been invited to perform at this event. They presented a popular-type program similar to those seen on the top television shows and originated by the Fred Waring organization.

Credit for help in this performance must be given to the United States Steel Corporation in Gary and their Director of Choral Music, David Simpson, former local school choral director for helping in securing musical arrangements suitable for groups of this nature. There are no arrangements published of this type, and it was through Mr. Simpson's help that several professional arrangements by Hawley Ades, a Fred Waring arranger, were obtained for the local groups. Other arrangements have been devised by Mr. Klinka and Mr. Foreman.

Mr. Foreman is Faculty Sponsor and Mr. Klinka, Co-Sponsor of Chapter 202; and Mr. Foreman has served the past two years as State Sponsor of the Indiana Association of Modern Music Masters.

Chapter News Parade

At Manual Training High School (Peoria, Ill.) Chapter 37 reports an interesting idea: they plan their Chapter programs to relate to their band work, i.e., listening to recordings of compositions they are working on, reports on the composers, etc.

Chapter 423 at Southwest Miami High School (Florida) has adopted as its special project for the year a

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schedule of concerts to be presented at various children's hospitals in the area, including a Christmas show at the Variety Children's Hospital.

A venture into journalism is the new undertaking of Chapter 404 at Linn High School (Missouri). They have established a weekly school paper, two pages of which will contain music news and the cover of which will bear the Tri-M emblem.

Chapter 317 at Northwestern High School (Albion, Penn.) held a fish supper and candy sale to help pay for a grand piano for the school and to contribute toward band uniforms and chorus robes.

In Park Ridge, Illinois, Chapter 1 at Maine Township High School sponsored the sale of the recording of their school's presentation of Handel's "Messiah", in which Chapter members participated.

Chapter 221 at Waterloo High School (Wisconsin) sponsored a Christmas Concert and a Polka Party, both of which were most successful and both of which helped to swell the Chapter treasury. This Chapter will again sponsor a Talent Show.

Chapter 282 at South Salem High School (Oregon) held a noon dance in February, and Chapter 339 at Creston High School (Iowa) sponsored an "after-game hop" in December.

In the fall Chapter 417 at The School of the Ozarks (Point Lookout, Mo.) presented the Drury Chamber Orchestra from Drury College of Springfield, Missouri, in concert at their school.

Chapter 326 at La Canada Junior High School (California) each year assists at graduation ceremonies and sponsors an Aloha Party for the graduates who participate in the orchestra and band.

Top-Notcher

Chosen as Tri-M Top-Notcher this month is John Gerber of Chapter 278 at Sterling Township High School (Sterling, Illinois). John is a senior who renders service through music in many ways. He is a member of the high school Boys' Quartet and sings in the Robed Choir; he is an accomplished pianist; in his church he is a member of the choir, the Boys' Quartet, the Men's Quartet and a Family Quartet. Besides being a member of Tri-M he is active in other organizations of the



John Gerber



Student officers of Chapter 330 at Brookside Jr. H. S. in Sarasota, Florida, and Alexander Bloch at Tri-M Banquet given in his honor.

school. He is vice president of the Senior Class, president of the National Honor Society, and a member of the Dramatics Club. In his church he is a member of the Executive Committee of the Mennonite Youth Fellowship, chairman of the Service Committee of that fellowship, and a member of the Evangelism Committee.

John is highly regarded by the faculty and the student body of his school because of his pleasing personality, fine scholarship, and his willingness to be of service in all worthwhile endeavors. Congratulations, John!

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program", is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Illinois.

The End

The Best Advice I Ever Had

(Continued from page 43)

Band as assistant to Mr. Clarke. This association became the happiest years of my professional life. I was just twenty three and full of ambition to emulate this superb artist. Before I conclude this article with the greatest advice I ever received, I deem it fitting and proper that I relate here a fact concerning his unmatchable art. Twice a day he would play one of his own solos, finishing on either an E

flat, F or G above the staff. Never once in five years did he ever fail. My first tour was in its third week. We were playing at The Pittsburgh Exposition. In trying to keep up with my end, I soon found out that I did not have the necessary endurance to play two concerts a day and solos. My happiness turned to deep grief and despair. My lips were swollen beyond belief, a corn had developed on my inside upper lip. I was through. My happiness had turned to bitter sobbing and I was heart broken. I wanted to leave for home immediately. Then came the turning point in my career. Mr. Clarke sensing my feelings took me into a room above the stage and gave me what I consider the greatest lesson and advice I ever had. He pointed out my weakness and told me that he too had gone through the same experience and had to find a way to develop his endurance to withstand the playing of two concerts a day, plus his solos. He then proceeded to expound his logic and advice in proper warmup practice and demonstrated how he acquired it. I took heart, readily accepted his help and began to practice it under his watchful eye. After a full day of complete rest in which he played the two concerts all alone, I began to notice an improvement. The swelling gradually subsided and the corn disappeared. Once again I was a happy man, for now I could accept my full responsibility, play my solos with confidence and continually grow stronger until I was in better playing condition at the end of the day than when it started. His retirement brought sorrow to every man in the band and to the thousands whom he thrilled with his unmatchable art. I became his successor, only because of his true friendship, his fatherly advice which unquestionably made it possible to fill, in a measure, his place in that great band. I shall always revere his memory for no finer gentleman, artist or friend ever lived.

His parting words to me are unforgettable: "Frank, always do your best and leave the rest."

The End



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Reviews by DK

The People's Choice, A March for Election Eve by Douglas Moore, Galaxy, FB 10.00, SB 12.50, 1959.

The work, commissioned by the Goldman Band, is dedicated to the memory of Edwin Franco Goldman. The composer, on the Columbia University faculty for many years, has been an active participant in the contemporary American scene. The music, based on a motive from the composer's opera, *The Ballad of Baby Doe*, is programmatic in that it attempts to capture the atmosphere of an election celebration during a campaign, in this case that of William Jennings Bryan. The instrumentation calls for 4 cornet and 2 trumpet parts. The work is in 4/4, Allegro marcia, with no key signature. Beginning with a fanfare in the brass the material moves to a perky motive in the high woodwinds. Played crisply and sprightly the music can be extremely effective. Though there are a few speedy tonguing passages in the woodwinds, the technique is not prohibitive. The cornet does have a few high notes. Here is a work by a noteworthy American composer which is within the grasp of good B bands on up.

Allegro Giocoso, by Arthur R. Frackenpohl, Shawnee, FB 8.00, SB 10.00, 1956.

The work was written for the Eastman Wind Ensemble. In an Allegro 4/4 the music opens energetically with a rhythmic motive played in unison by the band. Soon a clarinet solo appears, accompanied only by horns and bass; the material soon builds up to a tutti again. A legato section opening in the English horn and following in the flute appears. The work is scored very well and I do like the effective contrast between the tutti and small sections. The composer's freedom of scoring makes this a truly interesting work. Unity pervades this work.

The opening legato theme which appeared first in the English horn is heard later in the brass while the

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clarinet solo at the very beginning appears later in much the same scoring but in the cornet. The music ends energetically and in unison. The instrumentation calls for an English horn and though its solos are adequately cued it would be good to obey the composer's intentions. An E \flat contra-bass clarinet is included. Though the harmonic treatment here is contemporary, the technical demands are not high. Here is another contemporary number which Class B bands on up will find interesting.

Sleeping Beauty, Waltz from the Ballet Suite, Tchaikowsky, arranged by M. L. Lake, Carl Fischer, FB 6.00, SB 9.00, 1959.

First published in 1937 this edition has recently been reprinted. The well known Waltz is placed in B \flat and thus "lays" pretty well for band. Most of the material is in the woodwinds with the brass handled tastefully; the cornets do not simply double the clarinets. The clarinets, incidentally, are kept busy with finger technique, some tonguing, and a range up to high g but the notes do "lay" well. The parts are printed clearly and the music should delight Class C and B bands.

Exhibit, Suite for Band, Scott Wilkinson, Carl Fischer, FB 8.00, SB 12.00, 1959.

The first movement in this three part suite, Royal Entry, is scored for brass and percussion; it depicts the pageantry of a high occasion. Antiphonal effects between cornets and trombones characterize this section. Nocturnal Mood, quiet in 3/4 (E \flat), is scored for woodwinds. It is lyrical and not difficult. The entire band is heard in the Panorama. The style is only mildly contemporary with some parallelism. Not difficult and clear parts. Class C.

Ballade Symphonique, Albert D. Schmutz, Carl Fischer, FB 7.00, SB 10.50, 1959.

The music, dedicated to the Pacific Music Camp, is built largely on two ideas. The key is A \flat throughout, mostly Andante in 3/4. Woodwinds take the first idea, a motive built around the dotted eighth and sixteenth. The second motive uses a dotted quarter and three eighths. The two ideas are developed with figurations and harmonic change. The parts are not demanding nor are the ranges excessive. Class C and good practice in sustained playing.

The Carnival of Venice for Cornet (or baritone) Solo and Band, by J. B. Arban, revised and rearranged by Erik W. G. Leidzen, Bandland, 12.00, 1959.

(Turn to page 77)

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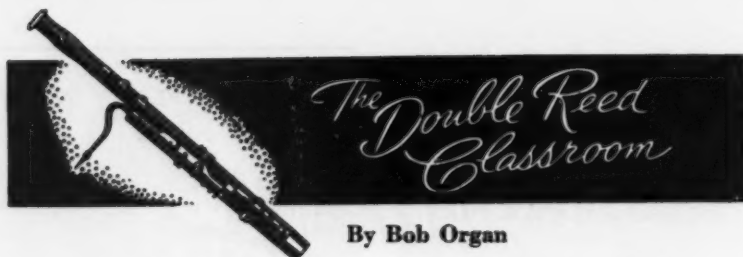
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To continue our discussion in last month's issue of the double reed classroom, let me quote in a more concise form — first the oboe. "The entire playing range of the oboe is primarily based on one octave of fingerings." Every tone or fingering emanates in some form from a fundamental tone fingering. The extension of the one octave range is made possible through the use of one of two octave keys or the employment of the half hole.

The oboe is labelled a C instrument because it actually sounds C in pitch; i.e., when one plays C on the oboe, it sounds C concert pitch. However, the tone C is not a fundamental tone of the oboe when the tones are produced by the employment of holes only. A thorough discussion is to be found in the booklet from the EDUCATIONAL SERIES FOR WIND INSTRUMENTS titled "The Oboe Performance - Teaching" published by REBO MUSIC, 425 East Alameda Avenue, Denver 9, Colorado. This booklet or manual explains completely the principles of the overtone series produced through the combinations of the two octave keys and the half-hole, when coupled with the fundamental tones, or fingerings.

The bassoon is also referred to as a "C instrument." The tone C on the bassoon is a natural tone derived from the fundamental series of six holes without the aid of extra mechanisms (added keys). Although these tones are produced through a G length tubing — they are all natural tones from the C major scale. Unlike the oboe, the bassoon has no actual octave key.

Band Directors sometimes find themselves with both a German system (the Heckel system) and the Conservatory system (the French system) bassoon. Fundamentally, these two systems are the same. The difference will be found in the chromatic mechanisms. The fundamental tones, first and second overtone series are exactly alike on both systems. The other overtone series and the lower extended tones differ only in mechanisms.

The highest practical tone on the bassoon for many years was high G Sharp which our young students of today play very readily. Then with the

Publishers should send all material for review direct to Mr. Organ.

desire for the use of the bassoon as a TENOR INSTRUMENT, the range was extended upward to A natural by the addition of a wing key, which created a fifth overtone series. The addition of a second wing key and a third wing key which extended the playing range of the bassoon to a

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high-D without too much effort. Wing keys, long tubings, split fingerings produce these higher tones, when the proper speed of air accompanies them.

Another mechanism, which seems to be confusing to many, is the VENT or WHISPER KEY. Many think of it as an octave key — in no manner of form can it possibly become an octave key. The vent hole in the bocal (mouth pipe) has always been necessary. Its value lies in the lower register. The upper register must have the vent hole open. The third overtone series contains two tones that are important to the bassoonist in the development of technic. These tones are C-sharp and D just above the bass staff. Proper fingerings should be studied for proper application.

As the student progresses he becomes aware of a fourth wing key on some instruments. Then the question of faulty tones versus intonation becomes an absorbing topic. Here, to clarify the point, the peculiarities of some tones on the bassoon need to undergo a thorough analysis. Aggressive tones, subdued tones, dissimilarity of tones, peculiarities of tones, will provide a fascinating study for the performer. A detailed explanation of these terms can be found in the booklet "THE BASSOON PERFORMANCE-TEACHING" published by REBO MUSIC, 425 East Alameda Avenue, Denver 9, Colorado.

Following is a list of materials to be added to your "Building A Practical Library."

DOUBLE REED MATERIALS

Oboe Solos

Falling Leaves, Organn, Rebo Music Pub. II.

Friendship's Garden Op. 97, (A Suite of Five Miniatures) by Dunhill, Boosey & Hawkes, III-IV.

Idledale, Organn, Rebo Music Pub. III.

Bassoon Solos

Melodie Lyrique, Schmutz, Belwin, Inc., III.

Bohemian Dance Rondo, Pisk, Belwin, Inc., IV.

Romance, Klughardt, Spratt.

Romance Appassionata, Weber, Cundy, III.

Two Bassoons

Sonata No. 1, Jancourt-Collins, Belwin, Inc., IV.

Two Bb Clarinets and Bassoon

Inventriole, Frankisser, Belwin, Inc., III.

About one year ago I reviewed some new materials among which was a col-

All instrumental and choral directors are invited to submit articles to this magazine for publication consideration

lection of seventeen pieces, mainly perennial favorites among children, youth and adults — "THE JUNIOR WOODWIND CHOIR" by Francis Findlay, published by Cundy-Bettoney.

Since that time Mr. Findlay has completed three other materials for the Woodwind Choir Series for Junior Groups, published by Cundy-Bettoney Co., Inc. They are as follows — 1) "Berceuse" (Cradle Song) by Arensky; 2) Hansel and Gretel Melodies "A Little Man — Suse — Dance With Me," by Humperdinck; 3) "Andante-Larghetto" from Opera Bernice by Handel.

Mr. Findlay has arranged these materials so as to be effective when played with a group of five players on up to a full woodwind choir. These compositions are fine performing pieces as well as study materials. In general, Junior and Senior High School groups will find them interesting musically and within their technical scope.

The employment of the piano score is optional and should be used at the discretion of the director.

So long for now. See you next month?

The End

An Action Program

(Continued from page 52)

sing two consecutive true notes, have a keen appreciation of music. For most people, music appreciation and talent are aroused and developed in the public schools.

Such information can be given the public through press, radio, TV and letters, or other school publications, to parents. One of the best means, however, is to present musical organizations in programs to clubs and to have them participate in civic activities.

In our blueprint for action, these are a few of the truths which music educators must get across to administrators, pupils, parents and other taxpayers.

The End

All Piano Sales Broken For Year of 1959

(Continued from page 35)

ticularly noticeable in sales of grands for home use. This trend is expected to continue in 1960.

The 1959 total is the largest since the early '20's, Kimball pointed out.

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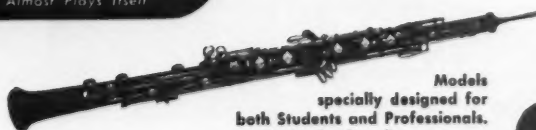
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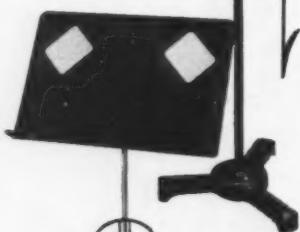


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THE SCHOOL MUSICIAN

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By Floyd Zarbock

Drum Major and Twirling Adjudicator, 9918 Constance, Dallas 20, Texas

For several years now, we have been discussing some of the many aspects of twirling and drum majoring. Contest twirling, show twirling, strutting, and drum major signals are just a few of the topics which have been covered. There is one rather unique phase of twirling which has never been discussed before. This is twirling as a vocation.

There are several twirlers who graduate from colleges and high schools each year who contemplate twirling as a vocation. Many of these people drop the idea before they are fully informed about the numerous ramifications pertaining to this vocation. Undoubtedly one of the best ways to fully understand a particular vocation is to have an individual in it describe it.

With a better understanding of the twirling vocation it will be possible for you as a twirler to make an intelligent decision as to whether or not it is the suitable vocation for your own ability, personality, etc.

Mr. Bill Finch is a very successful professional twirler, and is internationally known.

Mr. Bill Finch

I was born in Minnesota, but moved to Wisconsin at nine months of age and spent my younger years in Berlin, Wisconsin. At about eleven I started twirling the baton and for the most part was self-taught until later when I was tutored by Ruth Valiquette, Major Boothe, Bill Allen, and Robert Olmstead.

In school I was featured baton twirler with both the junior and senior bands in Berlin, and for my last two years of high school moved into the position of drum major. I was Wisconsin state champion baton twirler from 1943 through 1947. Also state champion flag swinger in 1946 and 1947. In national competition I was champion in 1946 and 1947.

My first year out of high school was



Here we see Bill Finch, one of America's greatest professional baton twirlers, as he performed with the King's Royal Guard Band in Stockholm, Sweden.

spent in Milwaukee teaching dancing and baton twirling. Previous to taking up the baton I had studied tap, ballet, and modern dancing. While in Milwaukee I started working professionally in Moose Clubs, Elk Clubs, etc., and any others that would have me. In those days I was receiving ten to fifteen dollars per performance which seemed like a great fortune to me, along with my income from the dance studio. My first act consisted only of baton twirling and flag swinging. I wore very military type costumes and my music was a medley of marches.

A Chicago agent, Ernie Young, had seen me twirl at the Winnebago County Fair in Oshkosh, Wisconsin. The Secretary of the Fair, as a favor to me, had put me on before the professional grandstand show started. In the Spring of 1948 I wrote Mr. Young and asked him if he remembered me and he replied that he did and would I be interested in doing a six week tour with his Fair Revue during August and September of 1948. I immediately accepted and went out on the tour playing fairs in Wisconsin, Minnesota, and Iowa. The show returned to Chicago so I stayed there to try and work solely in show business. For the remainder of 1948 and the years 1949 and 1950 I worked at anything and everything in and around Chicago. I secured a manager who kept me working, and little by little I started getting into the better night clubs. At this time there was little or no theater work as Vaudeville had passed on long before and the few theaters left were presentation houses of which I played a few.

In 1950 my family moved to Oakland, California, and I went along to try my luck out there. Television was coming in at this time and theaters and clubs all over the country were closing. It was at this point that I decided in order to stay in business I needed a much better act than I was doing at the present time. I took six months off in Los Angeles and went into some serious dance training at the Eugene Loring Studio in Hollywood. I secured Tommy Mahoney as choreographer to stage my act and a wonderful musical arranger, Russ Garcia. Between Tommy and Russ and after many an hour of diligent rehearsal, we came up with a more modernized version of a baton twirling act. It was here that I threw out the military styled costumes and went into a simple two-piece suit which resembles a short coat tuxedo. The march music was replaced by more modern music, and I combined ballet and modern dance along with single and double baton twirling and flag swinging. I

learned then that many of the intricate and difficult contest tricks had little or no commercial value and the act was then, and is now, filled with the more flashy and big tricks along with the dance routines. This I'm sure was frowned on by many of my fellow baton twirling friends, but in show business one of the most important factors in selling an act is showmanship. An agent is not interested in what medals and trophies you have won but in where you have worked and how well you did on the date, as far as reviews and audience reaction

goes. I am in full favor of contests, and I think the experience is invaluable in later years. However, in show business, even as a baton twirling act you are immediately competing with every other novelty act in the field.

Baton twirling is an extremely hard act to sell to an agent. They immediately think of the drum major or majorette who leads the band in a parade or at a football game, who perhaps has a pleasing two or three minute routine, but not a seven or eight minute interesting act. In my opinion,

(Turn to page 67)

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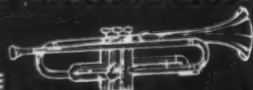
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THE BRASS WORKSHOP

(Continued from page 18)

accent" with a little extra push under the tone.

Problem No. 3. The importance of flexibility. We have earlier referred to the core of the tone and how to improve accuracy in this area. Flexibility is essential in other ways as well. The ability to sing a phrase, accurately handle wide interval skips, and the development of endurance are attributes of a flexible embouchure development. The growth of the extreme ranges at both high and low registers are also products of carefully nurtured flexibility practice. In this way the extreme registers are also free, vibrant good tones and pinched upper register, and "bottled" low tones are eliminated. Control of good intonation is a most advantage and is gained in this way. The ear which is sensitive to good tone quality is also sensitive to pitch level and will fit his tone into the chord being played with accuracy.

Problem No. 4. The value of proper wind support. Whether a passage is slurred or tongued, it has with few exceptions, a line. The higher tones of this line need stronger wind support in order to insure their utterance with consistently good tone and accuracy. It is a great aid to good phrasing if the player will consider what is to be played on one breath as a "graph" and utilize the reservoir of a normal breath to accomplish it. Higher tones need stronger wind velocity which is accomplished in the main by forcing the same amount of breath through a smaller opening in the throat. The vowel "e" is suggested. In the middle register, the vowel "oo" with less wind force is appropriate, and in the low register, the vowel "ah" opens the throat wide and should be accompanied by the lightest of breath velocity. The player will soon develop a sensitivity to the needs of the instrument and gain more accurate responses.

Problem No. 5. The problem of air pockets. Some players are allowed to continue playing by their teachers and band directors while strengthening bad habits such as air pockets in the cheeks or in upper or lower lip. This makes the muscular work of the facial and lip muscles twice as difficult and eliminates the possibility of endurance or upper register. It is most important that the embouchure has the lips tightly against the upper and lower teeth even if this means extending the lower jaw or slanting the horn downward.

No air should be allowed to go anywhere except into the cup of the mouthpiece. The corners of the mouth should be tight and allow no air to escape. The problem is an individual one since each person has a different teeth and jaw situation and the above are necessarily a general guide. Cheeks should not puff out as this is wasted air and shows lack of control of the face muscles.

Problem No. 6. Problems of tension at performance. Two very often encountered problems are extreme physical tension and the dry mouth. A certain amount of tension makes for a vital and exciting performance, while too much tension shows lack of confidence and causes a most painful listening experience. The answer lies in adequate preparation of a number within the present capacity of the performer and the ability to think of the music while performing and not of the audience reaction. An aid to the player is the complete relaxation of the shoulders just before playing. If the player has a tendency to "run dry" during the tension of performing, the glass of water is a help as a last resort. Keep your stomach in good shape by not eating food which will upset your acid balance before performing or take an antacid to correct it. In emergencies, the player can start the flow of saliva by placing the tongue between the teeth and biting down gently. Relaxing the shoulders and eliminating this tension will alleviate the tremolo sometimes disturbing the tone support.

Problem No. 7. The importance of all the notes. Many young players seem to feel that short notes need only passing attention and that long notes need be held out only reasonably near the exact length the composer gave them. In the first case, most short notes are



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often played so carelessly that they detract from the performance. They should be articulated cleanly and clearly. The holding out of longer tones for their full value gives the rhythmic implications of the music fruition and a logic which will be greatly appreciated by the listener as well as your fellow players. It will enable players to play together and not merely at the same time! Speed is a most exciting thing, but coupled with accurate note values it is musical! Without this, speed merely pulls the music apart and shows everyone your lack of pride in your musicianship. The mark of a fine musician is accuracy and attention to every detail. Because of the length of this article, I will answer this month's inquiries by mail and hold reviews of new music until next month.

G. R.

The End

Drum Major

(Continued from page 65)

two people who have done a great deal to prove this point are Ted and Flo Vallett, who have been friends of mine for many years and do one of the finest baton twirling acts in the business. It is these people along with others who through the years have helped to prove that baton twirling can be an act — and in the future it should help pave the way for many others who are contemplating a show business career.

In the Spring of 1952 I arrived in New York with absolutely no contacts. This is the mecca of show business and I felt that I might just as well give it a try along with the countless thousands of others. My luck was with me as I secured an excellent agent who with careful handling soon had secured a date for me at the Palace Theater and on the Ed Sullivan Show. On both bookings I was seen by a great many agents and managers and bookings after this time were not as difficult to secure. By now I was working steadily in most of the major cities on the East Coast. I had previously established myself on the West Coast and on frequent visits to my family I played many of the leading night clubs, both in San Francisco and Los Angeles.

In April of 1954 I was appearing at the Palmer House in Chicago when word came that I could go immediately to Europe for a six-month tour. Playing the Palmer House had been a thrill in itself as this was the city where I had spent many a struggling hour. I flew to Stockholm, Sweden, and open-

ed at the China Theater for the month of June. This was followed by the Savoy Hotel in London; a Moss Empire Theater tour in England; dates in Brussels and Antwerp, Belgium; Milan, Italy; and the Gaumont Palace Theater and Moulin Rouge Cabaret in Paris.

Upon returning to the U.S.A. I worked another year back and forth across the states and at this time had played in about forty out of the forty-eight. January first of 1956 I went to the New Frontier Hotel in Las Vegas for ten weeks with the famous "Ken

Murray Blackouts." In March of the same year I flew to Australia for a six-month run on the Tivoli Circuit. This is a country where there is little or no baton twirling, and to my knowledge I am the first professional baton twirler to have ever worked "down under."

Back home again I resumed my usual tour of the states and for a short time worked with the Ziegfield Follies on tour. In September, 1957, I returned to Europe for what was to be another six-month tour, but it was extended to two years. On year of this time I was at the

(Continued on Next Page)

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As all good drummers know, tympani heads often become too tight and won't "let out" enough to reach the desired low tones. This always happens when a head becomes dry after tucking, even though it is tucked with plenty of slack. A tympani head tucked too loosely will wrinkle at several points around the circle. It must be tucked without these wrinkles to produce the right tone quality.

A head will also become too tight to reach these low tones if you "let out" the tension handles after use. Always tighten the handles after playing until there is a full half-inch collar or "pocket" on the head (that portion which passes downward over the edge of the tympani kettle).

If a head becomes too tight to turn the handles enough to attain such a collar, here is the procedure followed by professionals: remove head from instrument and sponge it on both sides with a damp (not soaking wet) cloth or sponge. Be sure not to get water under the hoop. When the head is thoroughly dampened, and slack, put it back on the kettle and turn the handles slowly and evenly until about a one-quarter-inch collar appears. Let dry very slowly, then remove head and repeat the process once or twice until the full half inch collar has been attained. This collar should be maintained even when the instrument is not in use. If you follow this rule, you'll find there'll always be enough "let out" or slack available to reach the lowest notes.

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(Reprints of this tympani article for music education programs are available upon request from this firm).

THE PERCUSSION CLINIC

(Continued from page 20)

material is practical, musical, and well organized. These studies will do much towards increasing reading speed and accuracy, enhance musical taste, and develop confidence.

Melody Way To Syncopation—Huffnagle/Gornston—pub. by David Gornston—price: \$1.00.

Practical Part Playing—Ben Paisner—pub. by David Gornston—price: \$1.00.

The above two books may also be used with or without piano, as solo, duet, or ensemble, and with a mixed instrumental class, or full band/orchestra.

Drum Warm-Ups—Manny Blanc/David Gornston—pub. by David Gornston—price: \$.90.

This book is so designed, that it can be used by the individual or by a group. A weekly plan of study is suggested. The warm-ups cover all those things which are required in modern drumming, and all the standard rudiments, their combinations in various tempos and note values.

The End

Drum Major

(Continued from page 67)

Pigalle Theatre Restaurant," the longest run I have ever done in any one spot. The other year I divided my time between Paris, Brussels, Madrid, Barcelona, Copenhagen, Casablanca, and Stockholm. I also appeared on television in England, France, Belgium, Holland, and Sweden.

In August of this year, while playing in Stockholm, it was arranged that I could appear once with the King's Royal Guard Band at the palace in Stockholm. This is the first time an outsider has ever been allowed to perform with the Royal Guard Band at the changing of the guard, or at any time.

Aside from meeting many wonderful people, seeing the world, and having gained a small sense of security, it has not been easy all the way! However, my advice to anyone else that might possibly want to follow the same life is, if you want to do it, you will—and if I had it to do over again, I'd do it all the very same way.

The End

American String Teachers Association

(Continued from page 32)

enthusiasm and determination. You will be glad you "went". And you will agree it's the best investment you ever made. And you will enjoy the experience. This we guarantee!

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The End

Thank You Frank Reed

"Just a line to tell you how much I enjoyed being with you in Rochester, Minnesota, and also to thank you for the write up on page 35. I think you will be interested to know that I have received letters from several persons in various parts of the country who through your magazine for the first time learned that I have become associated with Buescher. I thought you would be interested because it shows me that your magazine is being read, otherwise I am sure that these same persons who wrote to me had they seen this in the other papers would have written sooner."

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Mr. David Schanke, Band Director, Ripon High School, Ripon, Wisconsin is very pleased with his new Slingerland #402 "Supreme" (formerly the "Olympic") Tympani (with the pedal that doesn't slip), he feels they are superior in every way. He is shown above giving instruction to his Tympanist. (Adv.)

The MENC Discusses the Accordion

(Continued from page 42)

rious, rather slighting, remarks about the accordion I would have had no opportunity to say anything about it. Later I thanked him and he admitted he knew nothing of the instrument. I believe this lack of understanding is one reason why the accordion is not included in the public school music groups. I asked them to read the article published by THE SCHOOL MUSICIAN Magazine in February, 1959 entitled "How to Bolster Weak Sections of Bands and Orchestras" with the accordion as it would give a complete explanation on how to use the accordion.

Between sessions I met many of the countries top music educators — heads of music departments of our finest universities — and had some excellent discussions. They advised, as usual, we must have more original music for the accordion (and of course that is being accomplished rapidly) — then they said that if we want to get the accordion used in public schools and universities, we must go to the directors, explain the instrument and how to use it and show them band or orchestral numbers with accordion parts, for music directors do not know what music is available (and I hope music publishers will take note here that there is very little such music published, therefore we are more or less handicapped).

At the final big session, I was very pleased to hear it stated that one of the findings of these meetings was that it was felt there was an obligation on the part of the music field to do something for the social or recreational instruments (this, in their opinion includes the guitar, accordion etc.) — in other words, they realize these instruments are the "choice of the people" and they must be included because of popular demand, if for no other reason. We do not appreciate having them class the accordion as a recreational instrument but at least if they will give it some consideration we shall be very happy.

I believe that a number of these fine educators now realize the accordion can be used for serious instruction and good music. I was able to show some of the printed programs of the fine concerts that have been presented by accordion symphonies and soloists — the only thing objected to in them was that the numbers were practically all "transcriptions."

I was pleased when a representative from New Mexico told me of the very

wonderful concert they had in her city a few years ago which was played by the Concert Trio (Bill Palmer, Billy Hughes and Lenny Manno (bassist) of Houston, Texas). She was thrilled by their concert, their knowledge of music and the accordion. She had charge of the raising of four children of her sister, and her instrument was the piano. She tried to have them all study piano but had to concede and let two of them study accordion — and I enjoyed her pleasing comments about it.

I was very pleased to receive a letter a few weeks after the meetings from

the very efficient and without doubt, the much idolized Executive Secretary of the MENC which said "Dear Lari Holzhauer: This is just a note to tell you how delighted we were that you could be with us at the meetings at Interlochen. Of course, I am terribly sorry that there was so little time for me to be with you. The meetings went very well, indeed, and we were so pleased with the entire setup. I shall see that you receive a copy of the report. Very best wishes to you.

Cordially — Vanett Lawler."

The End

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THE CLARINET CORNER

(Continued from page 22)

Clarinetist's Dilemma appeared in 1951. In this set of articles, Mr. Tenny discusses reeds. The articles are filled with authoritative information reflecting a broad background of performing and teaching. Spanish cane

is discussed along with Var cane, California cane, and texture of the wood. An excellent description of reed making is offered in a concise presentation.

Mr. Tenny was equally interested in the historical side of the clarinet.

Baermann and Von Weber appeared in 1949. The great clarinetist's life is traced and his friendship with Weber described. In *Early Clarinet Virtuosi*, a 1952 article, Mr. Tenny gives illuminating accounts of the lives and contributions of Baer, Yost, and Lefevre. Equally fascinating is Mr. Tenny's report on the life of Cavallini, a 1949 article. Joseph Schreurs is described in the 1952 article, *The Greatest Clarinetist*.

It was Theodore Thomas who hired Schreurs as his principal clarinetist for the Chicago Orchestra, a position which Schreurs held from 1891 to 1921.

These biographical surveys are by no means dull. Mr. Tenny's deep interest makes itself felt in these concise presentations. There are, of course, a number of articles which deal with practical matters. Some of these will be discussed next month.

New Music Reviews

Dialogues for Clarinet and Piano, by George Rochberg. Presser, 3.00, 1959.

Mr. Rochberg is a contemporary American composer with several prizes to his credit, one of these being the coveted Guggenheim which he won in 1956. Having taught at Curtis, Mr. Rochberg in 1955 was appointed editor for Presser. Both "A" and "B \flat " parts are included in this edition but the B \flat part will call for a low E \flat . The work, in four movements, is a complex one. The challenge here is of a contemporary nature — rhythm, melody, metre. The first movement is fast in 2/8 and 3/8 with speedy triplets somewhat reminiscent of Stravinsky. The second movement, also not slow, uses such metres as 3/32, 2/16, etc. The lyrical third movement is marked by wide intervallic skips and is in 5/2, 6/4 etc. The final movement is a fast burlesca in 2/4. This is music of today and follows the composer's special 12-tone technique. Grade 6.

Sonate for B \flat Clarinet and Piano, by Marcel Mihalovici, Presser 1959.

Another distinctive edition from Presser is this Heugel publication. The composer was born in Bucharest in 1898. A pupil of D'Indy, Mr. Mihalovici remained in Paris. The Sonate is an advanced work in three movements. The first is a 6/8 Allegro; it contains some tonguing and finger technique but the material is not overly challenging. The Lento is rather decorative and ornamental. The final movement is a rhythmic 2/4 Allegro giocoso. The treatment is certainly contemporary though not 12 tone. Grade 5. Here are two interesting, welcome Presser editions.

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THE STRING CLEARING HOUSE

(Continued from page 24)

Fugue, Adagio and Minuet are not long in duration and have a certain charm. Print is large and clear.

First Violin, 3rd position; 2nd VI, 3rd VI (Va. T. C.) and Viola 1st position; Cello, in the fugue, will need the 2nd position; Bass IV position. Time 4:30. Grade II-III.

Couperin, Francois (1668 - 1733) adapted and arr. *Leslie Bridgewater*. *Suite of Pierces*. Pub. Mills, Price Set \$2.50; Pa. Cond. \$1.50; parts 25¢.

Four charming pieces by the great writer of early program music. It is unfortunate that there is no full score with the arrangement. It is arranged for more advanced players. The movements are, "Reapers, The Bells of Cythere, Passacaille, The Tic-Toc-Choc." The latter is a sort of perpetual motion selection. Parts are large and clear.

First and 2nd Violin, includes 7th position altho it lies mostly in the 3rd position; Viola 5th position; Cello 7th position; Bass 4th position. Time 6:30. Keys B \flat , D, b min. and F. Grade V.

Handel, G. F. arr. *Granville Bantock*, *Overture from Ptolomy*; Pub. Mills, Price Set \$1.75.

Excellent music arranged, by a well known English composer, for strings. A piano part is also included for use with small ensembles. No editing has been made for the strings. The customary slow, fast section is adhered to. Print is large and clear.

First Violin; 3rd position; 2nd VI, 2nd position; Viola, 1st position; Cello, 3rd position; Bass 5th position. Key of F. Time 4:20. Grade III.

Bach, J. S., arr. *Granville Bantock*; *Sheep May Safely Graze*; Pub. Mills; Price Set \$2.75; Score \$1.50; Parts 30¢.

The familiar selection from *Cantata No. 208* well arranged for strings by a fine English Composer. The parts, in manuscript, are legible, altho the note heads could have been slightly large for easier reading.

First Violin; 4th position; 2nd Violin; 2nd position; Viola, Cello and Bass 1st position; Key of G. Time 6 min. Grade IV.

Kreutzer, R. (1766-1831), arr. *Joachim Chassman*; *Salute to Kreutzer*; Pub. Rubank; Price \$3., full score 75¢; Pa 50¢; strings 30¢.

The second Caprice, made famous by a comedian, in an interesting setting for strings. Each of the upper sections share the theme. Kreutzer (1766-1831)

celebrated French violinist of German descent, was a professor at the Paris Conservatory as well as a chamber musician for Napoleon. Beethoven dedicated his sonata to Kreutzer. Also available for trio, (two violins and viola) or string quintet. Print is large and clear. Upper strings are fingered and edited.

First and 2nd Violin; 3rd position; 3rd Violin (Viola T.C.) Viola, Cello and Bass 1st position. Key C. Time 1:50 min. Grade III.

Rozsa, Miklos; *Beauty and Grace*, Pub. Robbins; Set \$2.50; Score \$1.25; Parts 50¢.

The love theme from the motion picture "Diane" effectively arranged by the composer for strings. All sections, except Bass, have divisi parts. Calls for good tone in all sections. Print is large and clear. Full score is most helpful.

First Violins, 6th position; 2nd VI, 3rd position; Viola, 1st position; Cello 4th position; Bass, 6th position. Key b minor. Time about 3 min. Grade IV.

Pyle, Francis Johnson, *Pictures for Suzanne*, Pub. Mills; Price Set 3; Score \$1.25; Parts 60¢.

Four short effective selections in a suite which should be pleasing to both the students as well as the audience because the music is not jaded. The members are "The Hill People; Of Flocks and Shepards; The Princess

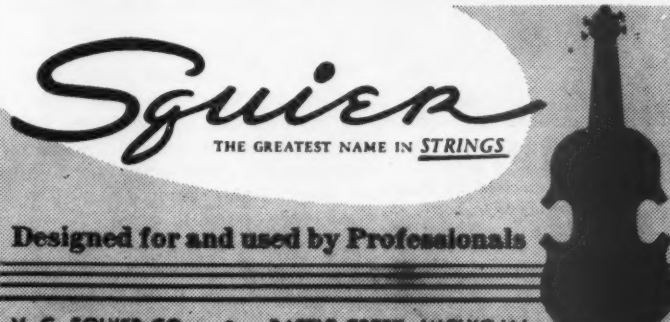
(Turn to page 77)

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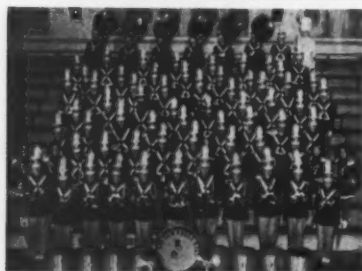
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Audio-Visual Aids

(Continued from page 28)

dramatic program to give elementary school children a well-balanced, musically stimulating experience in listening to, responding to, and becoming familiar with a variety of music representative of master composers of many periods and styles. The recordings will consist of movements of outstanding compositions by composers from Bach to Copland, and will enable classroom teachers, with or without special musical skill, and music supervisors, to guide children in comprehensive and stimulating musical experience. The series will also provide students with appropriate insight into the correlation between music and poetry, music and art, as well as other subjects in school curricula.

Recommended for home instruction as well as school systems.

"British Band Classics, Vol. #2." Frederick Fennell conducting the Eastman Wind Ensemble. Mercury Record Stereo SR #90197 and Monaural #MG50197 (\$4.98 & \$5.98).

Contents: "Jacob Suite: William Byrd; Holst "Hammersmith: Prelude and Scherzo; Walton "Crown Imperial March."

"The Suite" is a setting of six pieces from the Fitzwilliam Virginal Book of William Byrd (1542-1623) by Gordon Jacob. ("The Earle of Oxford's Marche"; "Pavana"; "Jhon come kisse me now"; "The Mayden's Song"; "Wolsey's Wilde"; and "The Bells" (Variations on a Ground). In the march, the stately magnificence of this steadily measured music captures the great dignity of a distinguished personage. "Pavana," slow and sustained with its long, arching lines, possesses a depth of feeling that is eloquently drawn in the winds. "Jhon come kisse me now" has that harmonic charm and rhythmic vitality that is so much a part of the English madrigal and keyboard style of Byrd's time. It is a set of seven variations on an 8-bar tune. "The Mayden's Song" begins simply enough in a unison for brasses, then unfolds its steady contrapuntal and figurative development toward a masterful agglomeration of sounds that Jacob distributes with affectionate regard for the original.

"Wolsey's Wild" displays the suppleness that Byrd often brought to pieces of a limited harmonic nature through a skillful play on that restriction. Jacob adds the element of instrumental texture to point up Byrd's implied dynamic contrasts. The suite concludes with "The Bells (Variations on a Ground) in which a simple rising two-

note figure is set for that persists without interruption throughout the piece and above which is unfolded, in gathering momentum, a set of variations built upon the limited sounds of bells all keyed in B flat. "The Suite: William Byrd," recorded here for the first time, should soon become a part of the repertory of wind bands everywhere. "Hammersmith: Prelude and Scherzo, Opus 52, the third great work by Gustav Holst, is presented here in its premiere recording. This work seals Holst's unique position as the wind band's first great champion among composers of the first rank. In "Hammersmith," Holst turned to the band to express musically a profound philosophical problem, one which was deeply rooted in his nature all his life: the paradoxical interplay of the humane and the mystical in man's experience. Holst's score calls for a precisely balanced number of 25 wind parts and a variety of percussion, but among the reeds of the 25 parts he used no low clarinets and was happy to confine his saxophones to one alto and one tenor. It is recorded in the original instrumentation.

"Crown Imperial: A Coronation March" by William Walton was commissioned by the BBC in 1937 for the coronation of George VI. First performed on 9 May 1937, one finds ample breath of sound in this brilliant setting for the full instrumentation of the British Military band to which we have added the large pipe organ of the Eastman Theatre.

Recorded in the Eastman Theatre in Rochester, New York, with three extremely sensitive omni-directional microphones. The three resulting tracts of sound were later combined into two tracks for the purpose of making this stereo disc. Most highly recommended.

"Calvin College "Pops" Concert. Calvin College A Cappella Choir with Sey-

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mour Swets, Director; The Meistersingers with Louis Vos, Student Director; Calvin College Concert Band and Concert Orchestra with Harold P. Geerdes, Director. One 12 inch LP disc. Word Records, 3407 Franklin, Waco, Texas. Record No. W-6004 LP, \$3.98.

Calvin College is a liberal arts college, located in Grand Rapids, Michigan, and existing under the auspices of the Christian Reform Church. Calvin's Musical organizations, open to students of all departments of the school, offer a wide variety of opportunity for musical expression.

Contents: (Choir) Calvin Alma Mater, Stodola Pumpa, Ifca's Castle, Battle Hymn of the Republic, and Climbin' up the Mountain.

Contents: (Meistersingers) Aura Lee, Seeing Nellie Home, Sophomoric Philosophy, I see the Moon, Josha Fit De Battle of Jericho.

Contents: (Band) Calvinite March, Nordic Grand March, Whistling Bobby, Relax, The Stars and Stripes forever March.

Contents: (Orchestra) Aragonaise, from "Carmen Suite No. 1"; Les Dragons D'Alcala; Les Toreadors, from "Carmen Suite No. 1."

Word Records continues its policy of presenting outstanding music from the religious and denominational colleges and universities across the nation. These recordings were made in the college auditorium using a single Telefunken microphone suspended from the ceiling. The original tapes were made on an Ampex 350 tape recorder, running at 15 inches per second. Music, both vocal and instrumental, well performed here will find many friends in the music listening world. Highly recommended.

Haydn: Concerto for Flute and String Orchestra In D; Concerto for Oboe and Orchestra in C. Kurt Redel, Flute, Kurt Kalmus, Oboe, Munich Chamber Orchestra with Hans Stadlmair, Conductor. One 12 inch LP disc, Drammophon Release by Decca Records DGS 712001, \$5.95.

Although there are several other recordings of the Concerto for Flute, this recording in Stereo is beautiful and will be considered a first choice.

The flute concerto, which has become rather well-known, opens in its first of three movements with a clear and simple pattern, staying close to the tonic. The "Adagio" allows the flute to take off on flights of fancy of its own, while the orchestra pursues a different train of thought during the interims. The closing "Allegro molto" is a vigorous and eminently suitable finale, and containing a number of

distinct thematic ideas, some of which are introduced by the flute, some by the orchestra, and all given their fair share of attention.

The "Oboe Concerto," although perhaps not actually written by Hayden, is full of melody from the beginning. The work is bright, full of variety, and thoroughly molded to the solo instrument. The orchestral part is scored for strings with two oboes, two trumpets, and two horns; the compact but respectable brass section adds an element of brilliance which is not wasted. The first movement opens with a martial spirit; the middle movement "Andante," the oboe holds the center of the stage, spinning out a beautifully shaped melody which is peaceful and at the same time not without an element of nostalgia. The final "Rondo" begins with a simplicity which is deceptive, because soon a very elaborate pattern is taken by the solo instruments as well as with the orchestra.

A superb performance, surfaces quiet and high high fidelity. Most highly recommended.

Regimental Marches of the British Army. Band of the Royal Military School of Music, Kneller Hall. One Angel Record in Stereo No. 35609, Price \$5.98.

Angel continues to give us fine music and fine recordings. Lt. Colonel D. McBain conducts the Band of the Royal Military School of Music in an unusual recording of special high favor and interest. Twenty-seven marches, in

(Turn to page 77)

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(S.S.A., with piano accomp.) .22
- I'll Have To Ask God—John Leo Lewis
(Unison with piano or organ accomp.) .20
- Pilgrim's Hymn—Otto Luenig
(For Unison or Two-part Chorus, Solo or Duet with Piano or Organ) .20

for Senior High School

- Peppers Carnival—Don Gustafson
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(S.A.T.B., a cappella) .22
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(S.A.T.B., a cappella) .22
- Jesus, The Lord, The Might God—Johann Eschard
(S.S.A.T.B., a cappella) .22
- Is Pinner (My Tears Run)—Lura Marozzi—edited by George Lynn
(S.A.T.B.B., a cappella) .22

Choral Directors: A reference copy of any of the above choral music is available to you FREE upon request. Write direct to publisher stating selections desired, your name, official capacity, and school affiliation.

THEODORE PRESSER COMPANY Bryn Mawr, Pennsylvania

The Choral Folio

(Continued from page 30)

grandest choruses in all musical literature.

Glenn Cliffe Bainum, one of America's great band authorities, has adapted this tremendous score; and in so doing has given the band-choir repertoire a towering contribution of extraordinary power and beauty. From the full melodious opening theme to the grand, hauntingly shattering climax, the music is completely operatic, and therefore exceptionally well suited for the "big sound."

The entire adaptation will last a little over 15 minutes, but this includes the instrumental interlude. Mr. Bainum has developed the score into four parts in the following organization:

PART I

Prelude: Band, Brass Choirs and Harp (Chorus Tact) Chorus Mysticus: Mixed Chorus (Band Accompaniment Optional).

PART II

Instrumental Scherzo (Chorus Tact).

PART III

Vocal Scherzo: Children's Chorus (or Women's Voices) Band, Harp and Organ (Optional).

PART IV

Finale to the Prolog: Chorus of Penitents, Children's Chorus and Celestial Choirs Band, Brass Choirs, Harp and Organ (Optional).

Part I starts the ball rolling with a

five-minute band prelude followed by a gorgeous chorus-band selection.

Part II is an instrumental scherzo without chorus.

Part III is a rather gay, sweet (and easy) section that sets the stage perfectly for the final climatic chorus.

Part IV is a repetition of the grand melody in Part I with a glorious climax.

You will look a long time to find a number with the grand proportions that this one has. If you really want an idea as to what it sounds like, Toscanini recorded the original (a little too slowly some critics think) on one L.P. record with the Robert Shaw Chorale (RCA Album LM 1849).

2. MARCH OF FREEDOM, for SATB with band and orchestra accompaniment. Music by Gerald Myrow. Lyrics by Bernard Kuby and Alfred Engelhard. Published by Southern Music Co., San Antonio 6, Texas. Choral Parts — 35¢. Full Band — \$9. Symphonic Band — \$12. Optional String Parts also available.

A slickly professional job that rides well above the usual patriotic doggerel. MARCH OF FREEDOM combines a strong marching melody with equally strong lyrics. If there was ever such a thing as a choral march, this is it.

A simple hymn, with some rather off-beat harmonizations, makes an interesting and effective contrast; but the march prevails and winds up with lyrics like these:

*Give me your kindred hand
and march along with me;
For if I would be free,
Your rights have to be as sacred to me
As my own cherished liberties.
Americans all strong and free!*

MARCH OF FREEDOM is well written, easy, and the kind of number that really "goes over," both with the performer and the listener.

Write the publisher for either a condensed score — \$1.75 — or a full score — \$3.00.

3. SINE NOMINE — SATB — by Ralph Vaughan Williams. Choral arrangement by Earl Rosenberg. Band arrangement by Bruce Houseknecht. Octavo #CM 6637 — 20¢.

We have no idea where Vaughan Williams got the idea to title this SINE NOMINE (Without Name), especially when it is a spectacular adaptation of the famous hymn tune FOR ALL THE SAINTS.

The choral score of the four-verse hymn starts in unison and develops into four parts on the second verse. The third verse is a grand soprano descent with the hymn melody sounding in the accompaniment. The fourth

verse combines the melody in unison with the soprano descant for a big and powerful ending.

The band arrangement for this number is published separately (in a key a half-step higher) from the choral score and is full enough to stand on its own as a concert band number. In fact, you may find it necessary to cut the band down a bit to balance the voices.

We especially recommend this number as a concert opener. It has just about everything one could want in an opening selection — strong melody; great dignity; interesting musical arrangement; and, with that off-beat title and top-notch composer; enormous snob appeal.

Band arrangement may be purchased outright. Orchestration is available on rental only.

New Book For Boy's Voices

FOR BOYS ONLY — TTB Collection — by Rufus A. Wheeler and Robert W. Wadsworth. Published by Lawson-Gould Music Publishers, Inc., G. Schirmer, Inc., Sole Selling Agent \$1.

The choral director who gets hooked with a young boy's glee club (say seventh, eighth, and ninth grade) will tell you that every other type of vocal group—barring none—is a Sunday School picnic compared to this musical powderkeg of desultory hormones. So many boys at this age are not only anti-music, they are also anti-adult; and the combination can beget frustrations that will defeat even the stoutest heart. Indeed, Music Education has lost many a fine choral director after a year of sparring with a junior high school boy's chorus.

The brave and strong who have managed to survive this greatest of all occupational hazards will tell you that the battle is more than half over when you can offer these boys first-rate music to sing. Music that has real boy appeal — selected, written, and edited with the canny knowledge that you can't send a man in to do a boy's job.

The new Lawson-Gould TTB book **FOR BOYS ONLY** is a happy addition to this rarest of all types of choral material: music that "really sounds" for the young boy's chorus. The songs are especially well selected, and the vocal arranging certainly indicates that the authors know a thing or two about migratory vocal chords.

If you are looking for a new and dandy volume for the young men in your life, take at least a second and third look at **FOR BOYS ONLY**.

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W. R.

The End

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ACCORDION BRIEFS

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By LARI HOLZHAUER

Executive Secretary

Accordion Teachers' Guild, Inc.

R4, Box 306, Traverse City, Michigan

The Festival of the Florida Accordion Teachers' Association will be held in Tampa March 12th and 13th. This will be the biggest accordion event ever held in Florida and much interest is being shown not only by accordion students and teachers but by the general public due to the concert scheduled for the afternoon of March 13th which will be played by the well known artist, Myron Floren of the Lawrence Welk TV Show. Also on the agenda will be a fine workshop for the teachers which will be presented by Maddelena Bellifiore, well known instructor and artist from New Jersey.

Excellent co-operation is being given the F.A.T.A. by the Tampa Chamber of Commerce and the City of Tampa in providing the Municipal Auditorium and many other facilities and required help. The writer of this column, Lari Holzhauer, will act as one of the adjudicators for the soloists and bands in the contests. A large massed band will participate in the Concert.

One of the largest winter events in Florida is the Citrus Exposition, held this year in January. Featured accordionists were Beverly Kleinman, Lari Holzhauer and Leon Pasternak who entertained the visitors for the Town Music Center.

At the Mid America Music Festival held in Topeka, Kansas, Bill Palmer appeared as guest artist. Patty Service of the Accordion Institute of America (operated by Joan and Cecil Cochran) won in the virtuoso division which entitles her to compete in the A.A.A. Olympics in preparation for the international contests known as the C.I.A. Coupe Mondiale.

She also appeared on the concert of the M.A.M.A. The Cochran Bands were winners of the highest scores in their respective divisions. The third movement of the Galla-Rini Concerto in G Minor for Accordion, played by John Van Hook, student of Joan Cochran, in competition with all other instruments, won for him the right to perform six concerts with the Kansas City Philharmonic Orchestra of which

the well known Hans Schweiger is conductor. These concerts are a part of the Kansas City Philharmonic School Educational series. This will be the first time an accordionist has appeared with the Symphony.

At a recent meeting of the Illinois Accordion Band Association held in Chicago, well known artist and instructor, Mort Herold, appeared as a moderator for a panel discussion with Mr. H. E. Nutt, dean of the VanderCook College of Music.

January 31st Mort Herold adjudicated the Iowa State Accordion Play-offs of which the winning contestant will participate in the A.A.A. national Olympics in preparation for the international Coupe Mondiale. In the evening Mr. Herold concluded this fine event with a fine concert.

For the seventh consecutive year Vina Mae Harmer, pianist and accordionist of Santa Ana, California, is assisting as Pageant and Music Arranger for the famous Date Festival at Indio, California.

At the Canadian National Exhibition, the Viola Music School were winners in the Junior and Intermediate accordion band divisions, and were directed by E. P. Viola.

The Edwards Studios of Sarnia and Hamilton, Ontario, were also winners in many classes.

From Doris Day, with the armed services in Alaska, we learn that accordion activity is very much on the upswing in that area and the Agre Accordion Center has a large accordion band.

The Accordionrama held in Enid, Oklahoma, was a very successful event. Guest artist for the event was Lynlee Barry Hatch of Houston, Texas. The Junior Accordion Symphony was directed by Anthony Zinnante of Houston who did a superb job of directing. About sixty persons from Houston journeyed to Enid for the event.

Tom Collins and his two sons, Pat and Mike, were featured entertainers at the Sun Valley Dude Ranch Convention. The Collins are from "Rattlesnake", Missoula, Montana.

The End

Eastman School of Music

Gets Fifteen New Pianos

The Eastman School of Music recently purchased fifteen Everett School Pianos from the Joseph Shale Company, Rochester, New York.

Eastman was established within the University of Rochester in 1921 as the result of George Eastman's (Kodak



Gerald G. Vogt, president of the Joseph Shale Company, Rochester, N. Y., inspects 15 Everett School Pianos before delivery to the Eastman School of Music. The building shown is Eastman's Kilbourn Hall.

love of music which he felt was important to American education.

Eastman's educational philosophy is said to be one of giving the student intensive professional training in the field of his particular interest, equipping him with a solid foundation of thorough musicianship, and developing a broad background of general education.

Responsible for advancing this concept has been the internationally known composer, conductor and educator, Dr. Howard Hanson, director of Eastman since 1925.

Through his outstanding leadership in showcasing contemporary composers in Eastman's Composers' Concerts and the yearly Festival of American Music, Dr. Hanson has probably done more to further the cause of contemporary American music both in our country and abroad than anyone in America today.

Dr. Hanson has received countless honors both here and abroad. He became a Fellow of the American Academy in Rome in 1921 and of the Royal Academy of Music in Sweden in 1938. He was winner of the Pulitzer Prize in 1944 and the George Foster Peabody Award in 1946. A member of the National Institute of Arts and Letters, Dr. Hanson has been President of the National Music Council, the Music Teachers National Association, and the National Association of Schools and Music.

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Audio-Visual Aids

(Continued from page 73)

order of Army Precedence. A truly beautiful booklet with notes on all selections is included. The notes are by Lt. Col. David McBain. Angel stereo points to the finest European engineering standards, with results in a brilliant new stereo recording offer. Most highly recommended.

Films

Dance Your Own Way. One 16mm film, sound, with color \$110.00, 10 minutes. University of California, Extension Service, Los Angeles.

This film introduces basic principles of creative rhythms; suggests ways of approaching creative rhythms with children; and shows the range and quality of expression children can find in creative movement to music. Recommended for use with primary grades or for study by college or adult music students.

Forza Del Destino. One 16mm film, sound, black-white, 100 minutes. Trans World Films, Inc. 53 West Jackson Blvd., Room 530, Chicago 4, Ill. (Apply for rental or lease).

This film presents Verdi's tragic opera of two lovers caught in the web of Fate. Italian language is used with English commentary. It presents Tito Gobbi and the Rome Opera House Orchestra and chorus. Produced by Union film-Gallone.

Handel and His Music. One 16mm film, sound in black-white \$75.00 or color \$137.50. Cornet Films, 65 East So Water St., Chicago 1, Ill.

One of the films in the "Famous Composer Series." It presents Handel as a key figure in the development of baroque music. Illustrates with musical selections his contributions to eighteenth-century music, including the oratorio form perfected in the "Messiah." Recommended for all school musicians.

The End

String Clearing House

(Continued from page 71)

gives a ball; African Safari." Print is large and clear.

First Violin, 6th position or 4th position; 2nd Violin; 2nd position, Viola, 1st position; Cello, 6th position; Bass 5th position. Keys D, e min, C major. Time 8:10. Grade IV.

The End

Wm. F. Ludwig Commissions New Percussion Work

Wm. F. Ludwig, President of Ludwig Drum Co., Chicago, has commissioned the writing of a new major work for percussion ensemble and band. The work entitled "CONCERTINO for Percussion and Band" was composed by Clifton Williams, well known composer in the band field.

For many years Mr. Ludwig has car-



ried on an endless campaign to raise the standards of percussion performance and has been active in the development of school bands and orchestras. In commenting on the new composition, Mr. Ludwig stated: "I have long felt the need for a work of this type which features the much neglected percussion section. I feel that Mr. Williams has done a remarkable job in scoring this number and hope that other talented composers will follow his fine example by providing more band literature featuring percussion."

The premiere performance of the CONCERTINO was given at the Midwest National Band Clinic in Chicago, December 11th, by the Charles City Community High School Band from

(Turn to page 78)

Band Laboratory

(Continued from page 61)

Recently, Bandland has issued two editions featuring cornet. The first, features the cornet in a display of technical gymnastics. In Eb, the music begins with a short introduction after which the solo enters with a pleasant Allegretto melody. The theme is followed by eight variations. These are quite demanding and call for speedy finger and tongue technique. The interpretation follows that of Dr. Frank Elsass of the University of Texas. The baritone version follows the cornet closely. Although the band parts are not really difficult they are the kind that will keep students on their toes.

Several of the parts have quick page turns but the parts are otherwise quite clear. For a guest artist or the extremely talented high school or college player this number has value. For the Class B and A bands. This number may also be had in a version for cornet and piano.

Victoria Waltz Trio for Cornets and Band, Leonard Smith, Bandland, 9.00, 1959.

The music is also published with a piano accompaniment (at 2.00). The Waltz begins in 3/4 in Bb with an introduction; here the soloists play triplets and eighths, soaring up to the high c. The soloists do not have impossible parts; they are just high and this calls for advanced players. The band parts are easy enough with the keys being Bb and Eb. The parts themselves are printed quite clearly. The music is certainly possible for three good high school players but they had better be good ones. Class C band with B plus soloists.

Carol of the Drum, Katherine K. Davis, arr. by Floyd Werle, B. F. Wood, FB 4.00, SB 6.00, 1959.

The music, long a favorite chorale opus, should appeal to youngsters. The trick here, if one can use such a word, is to keep the music as simple and light as possible. The steady percussive rhythm grows in intensity to the fff statement of the theme. The music soon subsides and ends quietly. Oboes are given the theme at the beginning and the cuing is adequate. An effective arrangement for Class D and C groups.

Toast of the Latins, Floyd E. Werle, Mills, FB 7.50, SB 10.00, 1959.

Here is one of those dashing, colorful arrangements; Mr. Werle's skill in color is everywhere apparent. The clarinets have loads of fast notes; the percussion (bongos, timbales, etc.) are also important. This Allegro furioso will certainly keep everybody busy. With enough attention to notes and precise playing the number will prove to be an effective contrast for concert programs. Class B.

Theme & Scherzo, Richard W. Bowles, H. T. FitzSimons, FB 6.00, SB 9.00, 1959.

The music opens in Eb, 4/4, with an eight bar rubato introduction. The Andante theme is in the low clarinets and saxes. The non technical Scherzo is in cut-time (Bb) and features lightly tongued quarters in the woodwinds. The Andante theme later appears in this section, played by the brass. Designed for younger bands this pleasant number has some colorful harmonies. Class C.

The End

Classified

Your 3000 Mile
Bargain Counter

INSTRUMENTS FOR SALE

FOR SALE: ENGLISH HORN (LINTON). perfect condition, no cracks, includes new case and two locals. Perfect for schools: \$425.00 Thos. Stacy, Eastman School of Music, Rochester 4, N.Y.

FOR SALE: VIOLIN (BASS), KAY MODEL No. S-9, blonde finish, bow and cover, like new, \$250.00. John H. Templeton 8942 Fairview Ave. Brookfield, Ill. HUNTER 5-5123 (after 6:00 P.M.)

RECORDERS, VIOLA da GAMBAS, CATALOG. Recorder Shop, 309 W. 4th Street, Los Angeles 13, California.

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BASSOON REEDS: \$1.25 EACH. Professionally made and tested by William Koch, 22 years solo bassoonist U. S. Marine Band, 225 14th Ave., South, St. Petersburg 7, Florida.

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FOR SALE: EIGHTY-FIVE WHIPCORD band uniforms in good condition. Band, Majorette, Color Guard, and Cheerleader Outfits, consisting of trousers, coats, belts, and hats. Colors are red and white. Junior and Senior High School age sizes. Price: \$5.00 per Uniform plus packing and transportation costs. For further information write to Forty Fort School District, 50 Dana Street, Forty Fort, Pa.

FOR SALE: ONE SET OF SEVENTY-FIVE used band uniforms, red coats, gray trousers and caps. Excellent condition, reasonable price. Will send sample to principal or band director. Write Robert J. Chamberlain, Principal, Pottsville Junior High School, 1017 Jerome Street, Lansing, Mich.

FOR SALE: SIXTY-FIVE BAND UNIFORMS with purple coats and grey trousers with gold trim — \$10.00 each. Directors uniform in grey and 4 gold and 3 purple majorettes uniforms — \$5.00 each. Please contact Band Director or Superintendent of schools, Carizozo Springs, Texas.

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1. Tuba
2. Slur
4. Deeds

Down

1. Turns
3. Rests
5. Auditoriums
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Ludwig — New Work

(Continued from page 77)

Charles City, Iowa, Mahlon E. Collins, director. Mr. Ludwig presented each member of the percussion section with the "Ludwig Merit Award" medal for their outstanding performance.

The composition features tympani, snare drum, tenor drum, cymbals, bass drum, triangle, gong, bells, chimes and four tom-toms. The number is available through the Sammy-Birchard Publishing Company — Evanston Ill.

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